MAXIMUMROCKNROLL

NO. 65 OCTOBER 1988 $2.00

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SOCIAL DISTORTION
WINSTON SMITH ART
REALLY FAST RECORDS
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WHAT'S THE SCOOP?

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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Available in Europe from Trust fanzine
"WELCOME TO 1984"-various artists LP
Available thru Blacklist Mailorder/ Distributed by Mordam
"DEZERTER-Underground Out Of Poland"-LP
Available thru Blacklist Mailorder
Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK
"TURN IT AROUND" Gilman St. Project various artists double 7" EP
Available from MRR: $5 North America ppd/ $7 elsewhere
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MAXIMUMROCKNROLL
TURN IT AROUND!

WELCOME TO THE NEW MRR

It's been 7 years since we began this zine, and we've slowly evolved both a style and content that most of you can recognize pretty easily. But due to severe backlogs ranging from 1-4 months in different areas of coverage, we now have to make some drastic changes in order to accomodate the ever-growing community we serve.

We opted to expand MRR from 72 pages up to 128 pages and remain a monthly. But along with that comes increased printing and postal costs, and the inevitable increase in cover price. While we are not happy with that, we think you'll find you're still getting more than your money's worth, and we have no intention of a cover price increase again.

We've simultaneously lowered ad rates back to 3 years ago rates. We do have to sell a lot more ads now in order to make ends meet, but with the lower rates and the international distribution of MRR, advertisers will continue to find a great bargain and tremendous response to their ads. We've also added full page ads, as well as cheap classifieds for those people wanting to get their personals in.

As always, MRR depends on you, the reader, for its contents. The staff only produces about 15 pages of the zine, the rest being submitted by you. You will find all the old features in the new format, only a bit more of them and in a bit more readable print. We are always looking for intelligent and informative scene reports from varied places, as well as good meaty interviews (include photos, logos, lyrics, etc). We've separated new bands now, looking for smaller bio pieces with a photo, logo, etc.--more like a mini-catalog of bands. Non-band interviews are especially welcomed.

In the area of news, we really need some good investigative journalism on current events as well as what's really behind the headlines that isn't usually reported. We're also looking for articles dealing with technology, socio-political issues, the arts, psychology, etc, as well as more space being alloted for larger photos and graphic arts. . Feel free to get in touch with us about sharing your expertise and opinions.

We hope you'll let us know your views on this new set-up, and what else you'd like to see or do. While it means a lot more work for us, we are approaching this with much excitement.

One final note, and it's a confusing one that pertains to current subscribers only. Those in the UK & Europe will receive their existing subs in their entirety. Those receiving existing subs from MRR/US, in making the transition from the old rates to the new ones, we've worked out the following system. Those people with one issue left in their sub will receive it, regardless of the loss we will sustain. Beyond that, we will readjust when people's subs expire, and indicate that number on your sub label. If it's a little short, we'll eat the loss. If there's a little left over, you'll lose it, which should balance out overall. If anyone has any major difficulties with that, let us know.

Later, Tim

How to submit info to MRR

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

MAXIMUM ROCKNROLL RADIO

CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CRSG Montreal, PQ 89.1FM Tues 9PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Fri 1AM
KXCI Tucson, AZ 91.7FM Fri 1AM
KZUM Lincoln, NE 89.3FM Thur 11PM
WCNI New London, CT 91.1FM Sun 10PM
WKSR Kent, OH 730AM Tues 10PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France 101.1FM Tue 6:30PM
Radio FMR Rouen, France 90.6FM Thur 9PM
Radio 5YYY Whyalla, Australia 106.9FM Fri 10PM

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at the address on the next page.

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U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
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BACK ISSUES AVAILABLE:
Issues # 0, 17, 18, 20, 21, 23-26, 30-32, 34-40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issue 65 and higher, rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
1 page: (7 1/2" x 10" down) $110

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible.

COVER: pic by Murray; graphics by David Hayes/Martin Sprouse/Peter Montgomery.

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

GG ALLIN-45
EXPLODING WHITE MICE-LP
FEEDTIME-Cooper 8-LP
LIFE'S BLOOD-Defiance-EP
IMPATIENT YOUTH-Don't Listen-LP
PAGANS-All Our Friends-45
RATCAT-I Think I Love You-45
S.A.D.-The Fence Behind-LP
SHRUG-Nevil Wanless-12"
STIKKY-Cuddle-EP
STIFF LITTLE FINGERS-No Sleep-12"
TERVEET KADET-Oma Koloni-EP
V/A-We Did It Ourselves-LP
YOUTH OF TODAY-No More-video

TIM YOHANNAN

ADRENALIN OD-Cruising With Elvis-LP
BAZOOKA JOE-EP/BLIND IGNORENTS-LP
DRESDEN 45-EP
EXPLODING WHITE MICE-LP
HATE X 9-LP
(IMPATIENT) YOUTH-LP/IDIOT (the)-LP
INFEST-EP/INSTED-LP
KIIMA-Vox Puli-EP
LIBIDO BOYS-EP
MINK OIL-EP/MY DOG POPPER-LP
TERVEET KADET-EP/TREBLINKA-EP
S.A.D.-LP/STIKKY-EP
V/A-NJ & You...Perfect Together?-EP
V/A-The World's In Shreds-EP
V/A-What've Ya Brought Me This Time?-EP

MARTIN SPROUSE

BAZOOKA JOE-EP
STIFF LITTLE FINGERS-12"
INFEST-EP
LIBIDO BOYZ-EP
STIKKY-EP
V/A-The World's In Shreds-EP
V/A-NJ & You Perfect Together?-EP
MY DOG POPPER-LP
(IMPATIENT) YOUTH-LP
LIFE'S BLOOD-EP
INSTED-EP
EXPLODING WHITE MICE-LP
S.A.D.-LP
ADRENALIN OD-LP
V/A-What've Ya Brought Me This Time?-EP

GLASER BROS

PSYCHO TRIBE-EP
SOULSIDE-live
INFEST-EP
STIKKY-EP
MANNEQUIN BEACH-LP
M.F.D.-EP
DR KNOW-Original Group-LP
HARD-ONS-Dickcheese-LP
HENRY ROLLINS/GORE-split LP

DAVID HAYES

BAZOOKA JOE-EP
EYEBALL-EP
STIKKY-EP
MANNEQUIN BEACH-LP
V/A-What've Ya Brought Me This Time?-EP
STEELPOLE BATHTUB-TP
SIR MIX-A-LOT-LP
ADRENALIN OD-LP
MY DOG POPPER-LP
LIBIDO BOYZ-EP
V/A-The World's In Shreds-EP
V/A-NJ & You Perfect Together?-EP
INFEST-EP

Guests: PORCELL & SAMMY

BEYOND-TP
V/A-NYC HC-The Way It Is-LP
BOLD-Speak Out-LP
ROLLINS BAND-Lifetime-LP
GORILLA BISCUITS-EP
FUGAZI-TP
SIDE BY SIDE-EP
WIDE AWAKE-EP
DESCENDANTS-Live Age-LP
AUDIO II-What More Can I Say-LP
CONFRONT-TP
MINOR THREAT-Live At Buff Hall-EP
PROJECT X-The Edge Of Quarrel-LP
YOUTH OF TODAY-No More-Video

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THE GILMAN STREET PROJECT

Dec 31, 1986-Sept 11, 1988
R.I.P. -- The spirit lives!!!

As of September 11, the Gilman Street Project closed its doors. For the last 6-9 months, all of us involved in Gilman have been trying to deal with a series of problems in various ways. From time to time, the possibility of asshole troublemakers who couldn't gain access to the club tried to push the level of tensions up by their drinking in the area or by threats of violence, however thinly veiled. This did not really deter us from proceeding with Gilman, and we did hire a security guard to deal specifically with external problems. This alone was not the reason for closing, but certainly didn't make our job there any more enjoyable. We also had legal problems. A jock who came to Gilman fell while thrashing, broke his arm, and sued for $16,000. He won his case, which brought considerable heat down on us from our insurance company. They demanded we end "slam dancing", which we tried to do until we could get another insurance company. Our lease was also expiring, and we were prepared to enter into a new 3 year lease with our landlord (who continued to be totally supportive right until the end), and to ink new insurance, as well as turn over the reigns to a fairly new crew of volunteers, but it became more and more apparent that we were dealing with a deteriorating situation.

If any one single cause could be cited for the membership decision to close, it could be said that burnout was it. Doing 2-3 shows a week for a year-and-a-half really takes its toll. Besides the physical and emotional exhaustion of those who do the bulk of the work, it renders most shows as routine. The spontaneity and specialness gradually dissipated. Gilman served a real function the first year, helping to galvanize a community, to demonstrate that alternative principles can work. We paid our bills, paid the bands well, and helped many new bands come into existence. We brought out a new spirit, or perhaps just an old punk spirit, that emphasized creativity as well as just having fun. The old macho bullshit got attacked, as well as creeping racist and fascist crap. But every new scene is but a fleeting moment, a spark that comes and then flickers out. Gilman's time came and went. One can't force spontaneity, and once people take a venue and idea for granted, it can no longer hold their imagination and effort. After trying to reverse that trend, it became apparent that this stage of Gilman's work was done.

The final meeting was pretty upbeat, with most people agreeing that it was time we did something for ourselves, and that closing was healthy and necessary. People did not feel defeated or down. Quite the contrary, besides a feeling of relief, most of us felt that there were better ways for us to channel our energy and ideals, and that fighting a standing battle was a bad tactic. There are times when it is possible, when you have the numbers and possibility of winning such a struggle, but if those conditions do not exist, then a more guerilla approach is required, where you have more flexibility and mobility. The core group at Gilman will keep doing events, both through helping arrange special shows at other existing venues and through more word-of-mouth events. Fewer shows will make these gigs more exciting and spontaneous, less taken for granted. The membership felt it would be more creative to take a lower profile approach and do shows only with bands that we really have a kinship with. MRR is committed to help fund these sporadic events, and everybody is actually pretty excited about this prospect (more news on this later!). We all feel that to keep Gilman open as "just another club" would be a disservice to the original ideals of Gilman, and that those values can be better served and implemented by a more underground approach.

While I'm sure most of us feel sad on some level, and there will always be a nostalgia trip happening, we also look forward to resurrecting the grassroots community approach that we headed for in the first place. To those bands and individuals who cared and worked their butts off, we salute you. To those who were merely consumers, I guess you'll have to do your gobbling elsewhere. It's amazing how little bitterness anybody involved feels, and so we hope to see those of you who care at some of these other events elsewhere. Thanks, Tim

P.S. At least as of now, it appears that there will still be a final....

RECORD SWAP MEET-Sunday October 30 Reservations for tables being accepted now ($10) Admission cost $1 -noon to 4 PM

Letters

Dear MRR,

On 7/29 my band (KILLTECH, a grunge/ noise band) played at an all local show at the American legion post in Albany, NY. Many people will undoubtedly remember us as the only non hardcore band that played that day (which some people were even open minded enough to accept). More people will probably remember us as the band that brought on stage an oil painting of the Pope encrusted with mucous. My my my, it seems we offended a few people that day. I remember specifically some dude fresh out of a Minor Threat song (small man, big mouth) getting particularly offended.

First off, I would just like to give my heartfelt thanks to everyone whose little worlds we shattered. Just walking around after the show that night, I heard all sorts of people talking about us and pretending to be outraged. I would like to thank you all for all the free notoriety. Every time our name is mentioned, that's all the more power to us. You're going to be spreading our name far and wide much better than we could ever hope to. Thanks lots.

Secondly, for those of you who we pissed off, I have no pity. I have been going to shows for over six years and I have seen people wearing upside down crosses, pentagrams, swastikas, Iron crosses, and every form of anti religious symbol known to man. I have heard religion, especially Christianity, slagged in more hardcore songs than I can possibly count. I have seen girls flashing their tits on stage, American flags burned, people spitting on stage and eating it, people jerking off on stage, and people killing animals as part of their stage show. Let's face it, hardcore is controversial and hardcore is shocking and offensive. Hardcore is, in general, much more anti religious than any other scene. Shows have alwaye been a place where you could go to voice views which most of society's sheep can't accept. What we do is mild. If a defaced picture of the pope offends you, I can guarantee, keep going to shows. You'll see a lot worse. If you want safe, snow white music, listen to Stryper or Bad Company. Hardcore ain't for you.

The whole sentiment behind the defaced Pope is a message against anyone who would tell you what to think. Not only does the Pope tell you what to believe, but he threatens you with eternal damnation if you don't agree with him. This kind of mind control is something KILLTECH is firmly against. When I think of all the people killed by Christianity, and all the people living in guilt, ignorance, and fear of damnation. I really have no sympathy for anyone I may have offended.

If any of you really feel that strongly about what we did, instead of interrupting our show, show some integrity. Face it, any mindless idiot can yell over a crowd. Let's see you come right out and voice your convictions. Write "Jesus saves" on your jacket. Write a letter to a fanzine or better yet, form a Christian hardcore band. That would be a riot, and I'll sure as hell be at your very first show.

It's an allegedly free country. If the church down the street can display a 30' cross (which I find offensive), and if the government can write "in god we trust" on all currency (which I find particularly offensive), then I can bring the spit Pope on stage with us. If any of you ever do see us again, rest assured, it will be there. Peace, love and susej

Jeff Sponge/ bassist for KILLTECH

Dear MRR

I like to read your magazine whenever I can and usually find something interesting in it. Often I am shocked. Last month I especially enjoyed the column by Mykel Board; who waxed poetic in an exquisitely sick way: "...A wave of terror covered me like a shroud covers a corpse. An internal earthquake threatened to shake me apart. I felt like I was going to explode: puke, piss, shit, all at once." Reminds me of home. And it's good to hear he spoke favorably of my friends BOMB, who broke up last month while on tour.

But I was really suprised to read a letter from Mr. Michael Aquino who painstakingly denied he and his wife's part in the Presidio day care scandal. About a year ago I read an article in the National Enquirer in which I recognized his distinctly vampire-like countenance as that of my mother's ex-landlord. No joke! I don't think witch trials are in order but I do find it disturbing that our military employs a known occultist in a position of strategic planning. Weren't Nazis into the Occult? I don't know. Maybe Churchill was too. Either way I know Aquino moved to D.C. for a new post, which leads me to fear this country is once again preparing for another war, which it seems to treat as a hokus pokus game of Dungeons and Dragons, rather than a reality in which its children die.

Nick Dolph/ San Francisco

Dear MRR/ especially Lawrence,

Sometimes your self righteous attitude does grate a bit. Ok, I'll take your point that violent slamming is stupid and self defeating but that may be the case in California. (You always seem to take things to stupid and pointless extremes out there). Here in the UK we dance because we enjoy the music and feel the need to participate a little bit more than just standing around looking cool. Our pits, for lack of a better word, are self regulating, anyone who gets out of hand is told so in no uncertain terms, and pressured to cool down a bit. If someone is hurt there are always people to help them up and dust them down.

I think your problem, Lawrence, is that you read too much into little, almost insignificant, things- such as hair length and dress sense. I don't give a flying fuck if the guy next to me at a gig has hair down to his arse or a mohawk up to the roof- that is individual choice. It's people not images that count.

You said that Ian MacKaye spoke out against people slamming at the Fugazi gig- people should be allowed to show their enjoyment of the music in any way they wish as long as it doesn't interfere with anyone elses enjoyment.

I am sick of people who have been into the scene for some time slagging people down who have only just come into it recently for doing the same things they did themselves only a couple of years ago. Give them a break, the music is to enjoy the lyrics to inform. Yours in punk,

Dave Robbins/ 78 Storehouse Terrace/
Newstead Village/ Nottingham

Dear MRR,

I'm writing in reply to Victim Joe's letter of No. 62.

He's says to be a punk is to be an "individual" and argues against the idea of any kind of punk idealology or punk unity.

There was a time when I thought of myself as such an "individual". I believed all my ideas and attitudes were my own. I used to think up political and social theories that I believed no one had thought of before. I was into bands that nobody else I knew had even heard of. Because of my "individualism" I turned into a real fucking obnoxious arsehole. I had a pretty severe superiority complex.

Then I went to college. I met kids who had exactly the same attitudes, ideas, were into the same bands and even wore the same clothes. These kids were of the same intelligence, had been brought up in similar working class environments, went to the same sort of schools, etc. I founk that my ideas and attitudes were now part of a collective group.

With my individual self justly shat upon I realized that ideas and beliefs arise through a generation- arise "en masse" at any one particular time.

I'm part of a generation that's reacting against the world now because I think it's fucked and I want to see it changed.

I believe there is a punk idealology, a punk unity. A group of people decided they want to react- others see their views reflected in this reaction and join them- a movement emerges. And this is a beautiful thing; change can only come about through collective reaction.

Too much emphasis on the individual promotes snobbery, isolation and a lack of understanding of others. I would prefer to think of myself as part of a collective mind interested in changing the world.

Now that's done with I'd like to thank you at MRR for the excellent womens issue. I'm just beginning to understand the importance of publications like yours in promoting, understanding and exposing injustice. I look forward to the new MRR.

John Gorzkiewicz/ 52 Ennismore Gardens/
London SW7 1AH/ England

Dear MRR,

I'd like to adress THAI STICK from issue #63. Thai, people have the right to choose and whether people choose to live their lives with drugs, or without drugs, you have to accept it. I don't like your "Just Say Yes or Else" campaign cuz that's just as much propaganda as anything else, but I accept it and go on with my life. No, I don't drink, smoke or use drugs. I don't do it because some band said it was cool or because Nancy told me it was bad, I abstain from all that shit cuz it can really screw you up. I'm not in any mood to go to a gig, get fucked up and then try and drive home. I'm kinda into living. Go ahead Thai, drink, and do your drugs, I don't care. I just hope there is someone around that's alert enough to give you a ride home. Then someday, when your brain is fried from all those drugs, or your dying from lung cancer, or when your alchoholism kills someone else (or yourself) you won't be laughing, you'll be fucked up.

If you ever come up to me at a party and knock the Pepsi out of my hands and try to force a beer on me, I'll let it fall to the floor, and then when you proceed to beat the shit out of me, go ahead. I won't fight back. I know I'll heal, you won't.

Thanks a lot, Jeff Buddle c/o NO SENSE/
PO Box 5961/ Buena Park CA 90622

P.S. Lets stop all this, and whether we use drugs or not, wŏrk together for some change.

To the readers and staff of MRR:

I am sick to bloody death of turkeys like

Thai Stick who think that it's terribly clever to write things like "just say yes to drugs". I'll admit that the "just say no" campaign is the biggest joke since James Watt, but if you really think that you're upsetting the status quo by shooting, snorting, and smoking, you are wrong, my friends.

Let's take a look at coke, for example. It ain't just irritated nasal passages you get from this, duckies! Not only that, but guess where a large portion of your beloved nose-candy is imported from. That's right, your friend and mine, General Noriega. Do you reallv want to help keep him in limos and nice new military uniforms just so you can get stoned?

When you buy coke, or weed, or heroin, you are helping the system push you under and hold you under. The users buy it because life is so bloody awful that they can't think of anything else to do. A lot of the dealers sell it because they live in crummy neighborhoods and/ or have no other way to support themselves. Think about that the next time you light up or shoot up. Is a few brief moments of pleasure worth helping rich Latin American dictators get richer? It sure as hell ain't the people who pick the stuff who are making a killing. Is it worth dying by inches, or worse? Is it worth the money wasted that you could be using to go to gigs, or the movies, or to buy food?

Wake up and smell the coffee instead of the coke. As long as you stay on drugs, you support the "fascist party" you detest.

No, I'm not done yet, I've still got a few more things to bitch about so don't stop reading yet unless this letter's caught fire or some such catastrophe.

To "Spot": I'll leave you alone on the supposition that you're the skinhead equivalent of Ladies Against Women.

To "A Person!" of San Luis Obispo: Men have been subjugating and suppressing women for well over three thousand years! Wouldn't you feel a bit angry, even vengeful, if you were in our place? As for man being the "nigger of the world", don't make me laugh! If by denouncing male fallacies (or phallocies, if you like) such as the love of guns and missiles we castrate men, it's well deserved— they've been castrating us for centuries! And we shall continue to do so as long as there remains one battered wife, one rape victim (male or female), one man who believes that women are nothing more than walking, talking reproductive organs.

Ok, I'll shut up—for now. And unlike the three cowards who wrote to MRR in the August issue, I'll sign my real name, and address too; love letters and hate mail alike will be received with relish.

Gina Randolph/ 845 Cerrito St./ Albany, CA 94706

Gina,

To say that it is the Latin American dictators who are getting richer, may be what it seems to be but in reality our American buddies like Richard Secord, Ollie North, and numerous other ex-CIA agents, ex-military officers— they're called The Secret Team, are the ones who are feeding on the money from drugs. With the cooperation from U.S. government (mainly, George Bush) this ultra right wing private entity is able to operate and do things such as use Latin American Dictators, like Noriega, as their tools. See the article on "The Secret Team" in Maximum #52.

Sian

Dear MRR,

This is a brief response to Spots letter in issue #63. Spot, it was obvious by your letter that your lobotomy was a complete success. Congratulations. Sincerely yours, Ian @.

P.S. Hey MRR readers, did you know that all the mysteries in life can be explained by quoting Thin Lizzy lyrics backwards in Armenian while hanging upside down from a tree headbanging to Slayers' Angel of Death? Bet ya didn't?

To Spot (issue #63)

I hope you'll see this letter because I know you "don't make a habit of reading these little fanzines". You're just too superior for that! Too bad your all-important book on Northern California skins was lost in that show of power at the park because I'd tell you to shove it up your pimply ass with the rest of the old shit. I'm sure it was just as racist and biased as your letter. It made me sick to read your close-minded, unintelligent opinions. It's people like you that make the world suck because you have no acceptance of anyone else, yet you expect people to give it to you. Keep waiting, and fuck you. I respect the inner person, not a fucking haircut (or lack of one). You and your friends aren't superior to a jar full of cheesy dog farts. You're all too weak and insecure to break out of your kiss-ass group and live in the real world, where you deal with all kinds of people and give your respect to those deserving of it, regardless of race, sexual preference, or haircut. I know you won't be crushed to hear I have no respect for you, "Sister Skin", but I don't fucking care if that's the case. I don't expect you to understand, after all, you have that image to maintain with your "brothers and sisters". Thanks for filling the world's asshole quota and being a totally worthless member of the only race we all have to make better, the human race. Heard of that? If my views make me "uncool" in your eyes, then I will gladly assume that role. Next time, make an effort to think about what you're saying. I'm sure you didn't intend to come across as such a brainless pile of shit. Don't put down punks and others who care about the future (which happens to be your future, too). White Power Homophobes, like you and those you call your friends, suck! Remember—We crushed the nazis once, and we'll do it again. Anti-nazis and anti-racists and anti-homophobes will fight like hell against you or any other stupid shit, and we won't get stepped on! Sorry to disappoint you, Spot.

Have a real shitty day, Spike/ll

Dear Max Rocknroll,

This is in response to Spot's letter in issue # 63. What a load of bigoted, ignorant bullshit. Spot says: "I'm a skin, but I'm not a racist." No, you just call people "stupid niggers", and you tolerate the racist views of other skins and claim them as your "brothers and sisters", so doesn't that make you just as bad?

Next, you say, "It doesn't matter what personal beliefs a skinhead has. If he is a skin you still respect him no matter what". Ha ha ha ha ha... You want respect? Earn it, chickie. The only people I respect are people who think, not mindless flag-waving morons like yourself. It takes a hell of a lot more brainpower to think, to question, to examine others and yourself, than it does to run around spreading hate and ignorance and claiming to be "superior".

Then you mention "respect and admiration for your brother and sister skins." There's nothing about you cretinoid look-alike think-alike penises with ears to respect, and there's even less to admire. As for "unity and pride in ourselves and our country," you got nothing to be proud of, honey. You hate. You stagnate. You say "there's a lot going on in this country, fight for it not against it, etc. etc.". But you don't say anything about what's going on in this country in your letter. I'd say that's because you don't fucking know what's going on. But you're willing to fight for it anyway, given the fact that you'll just blindly believe anyone who tells you white is right and America is number one.

The only reason skins shave their heads is so they'll fit up their asses better!

Peace to you, Cid.

P.S.- I am not signing my last name or my address, as I do not have a death wish. "Oh, that's wimpy". Wanna know something? Wimps are those who automatically beat someone up who says something they don't agree with, because that's easier and more comfortable than looking within yourself and reexamining what you think and why you think it.

Dear MRR,

Either Spot's letter in #63 was a sad joke, or she's one fucked individual. That girl spewed a bunch of hypocritical bullshit. She contradicts herself every other sentence, and she's probably too stupid to realize it. First she says you must respect a fellow skin no matter what his/her beliefs are, and next she says a skin can't possibly be gay, and if so, his head should be ripped off ?!? Spot also says she is not racist, and then goes and calls some guy a nigger. Highly intelligent.

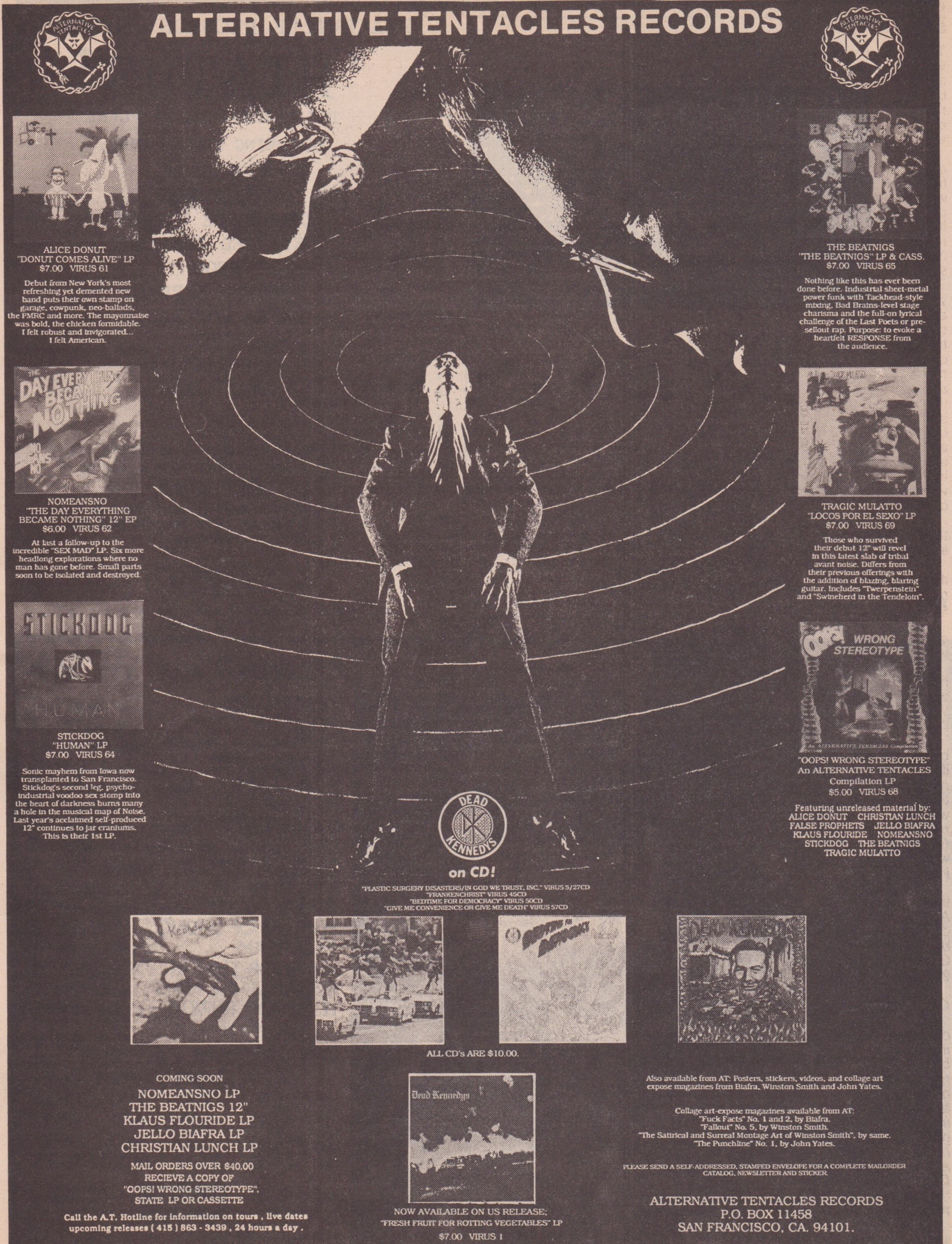
Skinheads are exactly like the narrow-minded jocks that I hated in high school. They all look alike, and they get off on being cons. If you wear the right clothes (cherry doc's w/ white laces, levi's, suspenders and a Fred Perry shirt) and have the right haircut (bald), you'll be accepted no matter what you believe in. (The world according to Spot!) Does that mean if I shaved off my hair and dress like a skin that I would be respected by other skins no matter what I believed in? Does that mean I could still dislike the American Gov't, listen to A.P.P.L.E. and other pro-peace bands and I'd be a cool skin? I doubt it. But who knows, I don't understand skin mentality.

If Spot is such a proud skin, why doesn't she leave her address? I bet Spot is so cool that she has the typical skin chic haircut—an egghead with fringe. Spot is the name of a dog, not a cool skin chic—but she's lame anyway.

As long as I'm on the topic of skins, I would like to know why skins and punks hate each other so much? We are both looked down upon by society in general. We both are hated by yuppie scum. We both like the same music. Shows are the only time skins and punks get together in the same place and have fun.

I never really disliked skins until three years ago when I got my nose broken and splattered across my face by a skin. Why? I 'm a girl who was having a good time in the pit. Reason enough ? That experience has left me a little bitter towards skins.

Enough skin bitching. I do know a few cool skins, but they get completely different when around other skins. It would be nice to meet an intelligent, cool skin. There's gotta be a few somewhere. Too bad more skins



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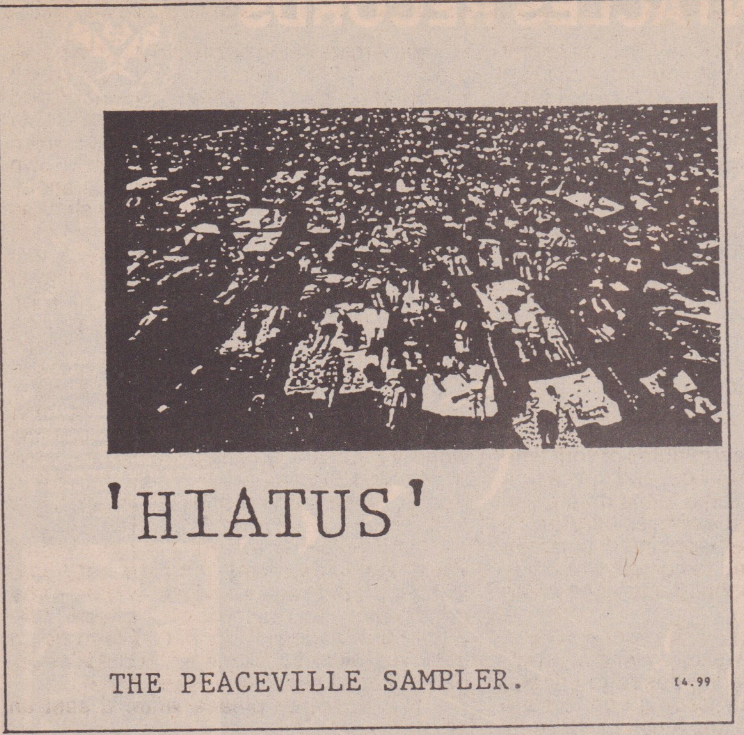

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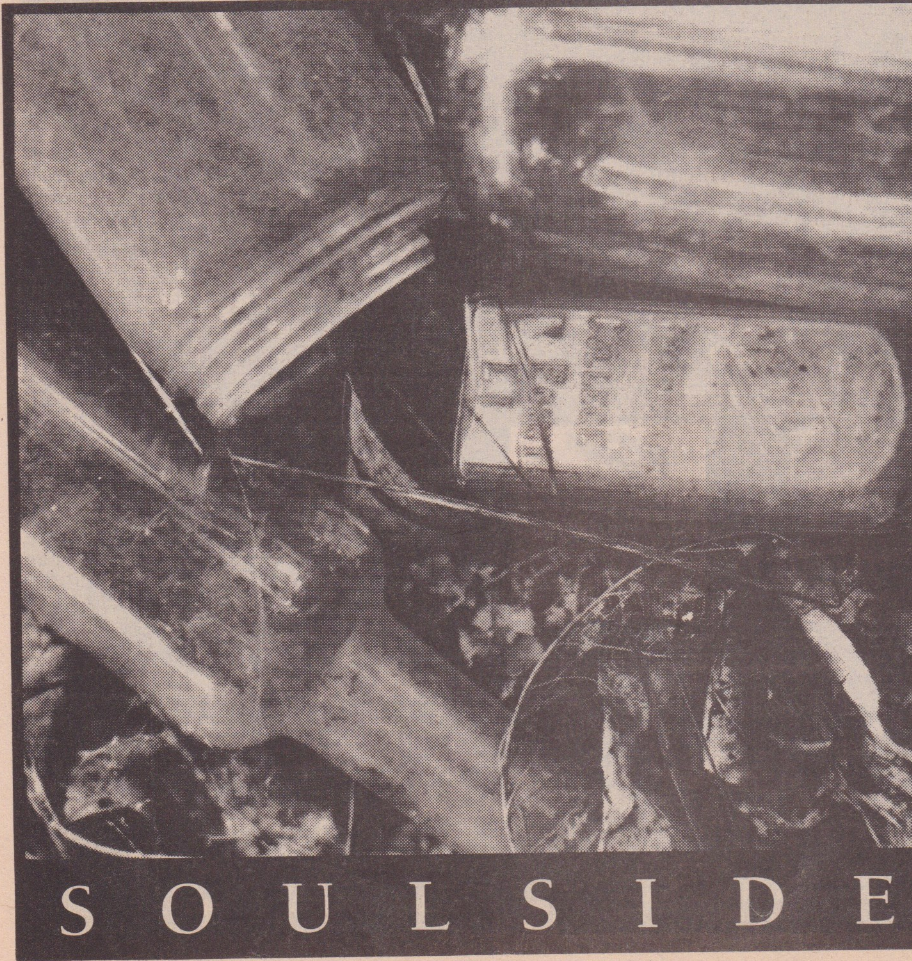

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P.S.- Has anyone seen SpencerMan or J.P.? They left Boston and some "friends" are looking for them. SpencerMan is a skinny skum-punk, and J.P. is a fat skin with no front teeth.

Dear MRR,

O.K., I've been reading your magazine for about two years now and I think it's a good magazine to a certain extent. It's better than Flipside. But about 50% of your readers are total shitheads! I always have read your letter column and it always pisses me off! But it has never pissed me off as much as the letters in #63 did. So now I'm writing. Let's start off with Mr. Thai Stick, the anti-staight edge guy. Not only does he not have the guts to tell us his real name but doesn't even tell us where he's from. This guy has a brain about the size of an atom. Beat people up for not doing drugs?! Real inteligent. This guy probably thinks that groups like Gang Green and Verbal Abuse write meaningful lyrics. Mr. Stick sounds to me like a cross between a drugged hippie and a high school jock. (I don't know which is worse) groups like Slapshot don't represent all of staight edge, Ian McKay and Kevin Seconds are mostly the founders of the movement and if Mykel Board thinks all straight edgers are celibate cause they have no choice, he's way off. Board should be in the editorial section of Hustler Magazine instead of this one. And now for the skinheads, first off, Spot and Hughy (the skins that wrote into #63) are about the lamest excuses for human beings there could be. Do you know why so many of your readers complain about skins? Cause they're assholes! I've met a total of one cool skinhead in my life. Hughey the skin states in his letter "You can't kill us", we don't need to kill you. The way to stop the skinhead problem is quite simple: stop letting them into shows! Put it on the flyer, no skinheads, this is a punk show! Skinheads have nothing to do with punk anyway, in fact they are as anti-punk as you can get. Why are they at the shows? To beat people up! Stop letting them in. They can go to nazi shows and see macho fuck head patriots like Agnostic Front, Carnivore, and Method of Destruction. I can't believe the same type of scene that gave us Jello Biafra gave us pea brained, narrow minded bigots like Billy Millano. If someone tells you to "love it or leave it", just tell them to "change it or lose it". Well that about covers it. Thanx.
Steve Funderburg/ 52830 Pine Dr./ Oakhurst CA 93644

To Hughey the Skin,

Excuse me God. Could you step down from your thrown for a second and take a glimpse of the real world? Maybe if you opened your eyes you would realize that capitalism isn't all it's cracked up to be. Go to Russia and you will find that there are a hell of a lot less people starving on the streets. I'm not saying that Russia is paradise or anything, but the Russians aren't the beasts that you make them to be. If your so concerned about the commies taking over, why don't you join the army and get killed fighting for your beliefs. That would make you a "real skin" which you made such a fuss over in your letter.

As far as your racist beliefs, you can stick them up your ass. You and all your other redneck friends think that your so special. I might not like every black guy, just as I don't like every white guy, but you don't see me burning crosses in peoples yards and killing "niggers" and "nips". I almost wish that the blacks and other minorities would take over the world and make slaves out of you and the other biggets so you would really feel like shit.

As C.O.C. said in their brilliant album Technocracy, "Thank God Skinheads are Biodegradable !"
Ronnie Raygun

Tim,

It is my sincere belief that this letter represents a potent addition to the scintillating and other highly intelligent letters in your magazine.

I'd like to take a few minutes of your time and do something I rarely do, and may never do again, and that is come to the defense of Mykil Board on the issue of "piss hard-on". It seems as if some self-appointed armchair biologists feel qualified to correct what they perceive to be erroneous facts concerning erections and urination.

I have on numerous occasions, almost too many to count, awakened with an erection and an overpowering desire to urinate. The writers in the July issue go on to state that the fulfilling of the one function, can only occur at the expense of the other, to which I say, "Au Contrares, Mon Freres!"

Many a morning I performed bathroom acrobatics in an attempt to turn my turgid and swollen tool (dick, penis) in the general direction of what passes for a toilet in my house, before letting fly with an accumulated 8-hours of sleepy-time piss, succeeding in doing the seemingly impossible.

On another occasion, the details of which you'll be spared, I was fucking (screwing, having sex, laying pipe—I would have said "making love" but believe me love had "nothing" to do with it) and stopped to urinate, continuing on immediately after and ending (thank goodness) pleasurably in ejaculation. Not to blow my own horn or get dangerously close to more bad puns or anything, but it is my feeling that there are probably a lot more out there just like me. It is to be noted that all of this occurred with little or no accompanying pain or suffering.

Yours Truly, Eugene/Whipping Boy

P.S. I would very much like to see this mini-controversy replace the seemingly endless and not very interesting skinhead mini-controversy. I'm sure the baldies and the baldie-haters have a lot more to worry about than where they are going to get the next stamp to write the next stupid letter in response to other stupid letters defending or deriding other stupid letter writers. But if anyone doesn't have anything more important to worry about and is interested in sharing or responding to erection, piss, or other vaguely sexual topics (that have absolutely nothing to do with aids) write to The Birth of Tragedy Magazine Box 6271 Stanford, Ca. 94309 or SASE for free catalog.

Dear MRR and Readers,

This letter is in response to Thai Stick's intelligent and abviously well thought out letter in ish #63. You close-minded, stereotyping asshole! How can you say that all straight edgers are dicks? I'll be the first to admit that a lot of "straight edge" people are assholes. But those are the ones that preach to you and act like you're completely uncool because you don't act just like them (re: Hunger Artists- "Just be glad that we're not all the same.") I'm no straight edge and I don't mind letting my opinion on the matter be known, but I don't go around slagging people off just because they refuse to drink (which is the way it should be!) That is their own choice. Isn't that what this "scene" is about, doing your own thing without being slagged off about it as long as it doesn't hurt someone else? Thai Stick stated in his (her?) letter that "more of these anti-druggies are starting to act and sound like the fascist party ...". Then goes on to say how he and his gang go around knocking Pepsies out of "sissy" straight edgers' hands and putting beers in them. You are acting just like the facist party you condemned! And words like "sissy" and "pussies" to describe people makes me wonder if you are not one of the Nazi's that is wrecking our scene...
Peace, Anarchy and all that stuff, Doug Hatch/ 116 Perkins St./ Boone, NC 28607

P.S. Jello Biafra (if you are reading this) you are speaking in my home town at Appalachian State University in December. If you need a place to stay, just write or call (704-262-1833)- seriously. Also, I'd like to do an interview with uou for my high school newspaper if at all possible. Please write!

P.P.S. Marek please write. (I sent an album)

P.P.P.S. Anyone who wants to write, especially other minors or North Carolinas, please do.

Hey Rockers!

Just a short bit of commentary on the tactics of one John Zarra and The Electric Banana. Okay here's the scenario: It's sometime in the summer of '86 and I'm being a scumbag, roadie, freak of sorts on tour with my good pals Pleased Youth (now long dead and gone). Anyhow, we arrive at the Banana and start unloading the van. We are then met by one John (The Tourist) Zarra and his mutant genetic defect son. John sees that we have a box of tee-shirts and demands two of them. I say "Ah, no that's not quite how it works." He in return replies with, "You give me two shirts or you're not playing." Well, we reluctantly gave him two shirts. One for his fat disgusting self and one for his son. I'd have preferred giving him a ruptured spleen, but that's a different story. Well, we played and got maybe half of our guarantee. The Banana sucks and so does John Zarra. If it weren't for the Pittsburgh Folk and their hospitality it would have been a fuckin' disaster. We don't need "people" like Zarra or his fuckin' club. That's all for now.
Greg Licht/ 449 S. 43rd/ Philly PA 19104.

P.S. Read Your Special poetry zine. Free for the asking!

MRR,

I have to admit "Gardening With Eugene" hardly sounds like a serious editorial column. And Eugene looks sorta goofy in the photo (sorry, bud). But the editorial he wrote on racism in America (July MRR #62), was excellent. I complement Eugene on his style of journalism and on his expession of thoughts without being deliberately antagonistic. Lord knows we could use a little less explosive emotional reactiveness and a little more calm reason in this debate. This racism issue is particularly significant because of how it polarizes people into an ugly standoff where no one is willing to talk. That itself is the root of the problem. Lack of communication is so damaging to progress. This nation is racially

mixed, so we all better adapt if the socio-political experiment known as the United States is to succeed! I don't think one has to absolutely agree with Eugene's views. It is the fact that he is brave enough to boldly confront the silent disease of racism that I most admire. Sincerely,
Ray Woods/ PO Box 2712/ Redondo Beach CA 90278

Dear Mouse and MRR,

I just read your (very cool) column, and I thought I'd drop my potato in the pot and see if it cooks. I agree with all you said therein. Lingerie fever has yet to strike this small city. We're in the midst of a pink sweater and big hair trend. (Traditional "yes, dear" attire for yup-town).

One point that strikes home regardless of fashion is that some women seem to enjoy being eye-fucked by anything with a phallus, and that really damages anything progressive women have done. The sexually opressed cry out, "I'm not a boy toy, I am a person" and then along come the "bitches in heat". A lot of feminists blame men for all our problems. But how can we expect to be taken seriously if some, many, and/or most women are lapping up sexism as if it were taken as a bouquet of compliments? (More than one of my Max Factor junkie friends say they take cat calls and whistles, etc. to mean, "I think you are lovely".) If a woman wants to be viewed as a walking vagina, fine. However, their actions have an effect on all women.

Sometimes I wonder who the worst villians are- men who exploit women, or the women who allow, even encourage this.

One onle gets what freedom one demands. So many are asking to be set free from sexual stereotypes, but many more are wearing their sexuality on their sleeves, thus trashing any credentials feminists may have.

I'm not saying women should dress like nuns- but is it necessary to flaunt fuck-me fashion?

I could even understand the Barbie doll set dressing for sexes. Their whole world is a shallow pit of games. But for "women of the underground" who I assume to be a bit more concerned about reality- are they in the scene to make a difference or to screw guitarists? If they want to be groupies, I wish they would wear an i.d. tag of some kind- so as not to be confused with women who weren't put on this earth to be someone's slut, who are intelligent, creative, free-thinking, independent individuals.

I'm not a man-hater just because I don't want to have intercourse with any male, although some people label independent women as cold, man hating pirrahnas. Any where outside of a person's bedroom, however, I'd be a happy camper if one's sexuality became very secondary.

Well, enough of my 2 cent opinion. It's sorta late; I probably did not say things exactly as I wouldn't've liked to, but I think you get the basic opinion.
Peace N' Stuff/ Brenda A/K/A Beij/ 428 College Ave./ Richmond, IN 4737

Hey Mykel,

I'm writing in response to your "special girls" column. Your article was inflamatory and derogatory but I'm sure that's what you wanted (ooh how punk).

I do know what you're talking about when you say little boys only see "cunts" but did you ever stop to think that the only reason they only see walking sex organs is that they are conditioned to by the patriarchal society we live in? Unfortunately you attempted to shift the blame by saying that it's natural for men to think only of sex (That's a crock of shit!). Just because your feeble mind is too small to think of anything but your phallus does not mean all men arein the gutter with you.

You talked about straightedge movement saying it just a bunch of lame asses who are bitter about not "getting any" and thus preach about how bad it is to have sex. Have you ever heard of projection? Do you know what it is?(I'll assume not.) Projection is psychological term for the act of blaming someone for having the thoughts or feelings held by the accuser. Does that sound familiar? Maybe you just feel guilty because you can't overcome the molding imposed upon you by this society. It may be hard but it's not impossible to reject typical male attittudes. (I've done it and not just to get laid.)

A word of advice refrain from making all encompassing staterments like the ones you made in your article you'll be eating them. Not that you were wrong about your assessment of most men (you fucked yourself by assuming all men are as feebleminded as you.) at least 95% of the male population of the world are the way you described them. Next time think before you speak.
Vermin 0' Society/ 39 Chestnut St/ Portland ME 04103

Dear MRR and Lawrence Livermore,

I just read my first issue of MRR and I am so thankful you people exist. There is a force, if you will, that surfaces in everyone differently. Mystics and metaphysicists give it religious definition. Philosophers and economists describe world shaping forces in tightly knit systems of logic and belief. Creativity never stops. Knowledge and wisdom accrete to all men as seminal ideas propagate themselves and fertilize our minds. The intellectual breadth and depth of our race continue to grow. One observation is that no single explanation of our existence has ever held up in the long run. Another is that all regimes and covenants known to man have a brutal facet to their nature, yet ideas can never be eliminated. The behaviour that one chooses is a mixed bag of methods learned and dreamt up to get something or somewhere. We work in, under, around, amidst and through the social order as our goals prescribe. And we try to limit the opportunities others have to fuck us up. Convention and normalcy are fictions for demographers, existing as benchmark notions for guaging the eccentric, and all subject to the definition of one mind. The world is not mad, is not going to blow up on 12/31/1999, there will be no rapture into heaven with those less deserving left behind to burn in eternal conflagration, politics will always be dirty and men will always act in their own interest first. Ideals exist for anyone to use. Dogma, liturgy, ritual, unquestioning acceptance and blind faith are traps anyone can fall into, even in the name of anarchy. One must sniff out and debunk the charlatans, who often pass as great debunkers themselves. And one must keep an open heart to recognize and nurture the all-too-few glorious moments that we come upon. The freshness in MRR gives me some hope. Many of the issues were pure vapor and verbal masturbation but my gut feel is the forum is basically healthy.
Brooks Imperial/ 8067 Lt. Wm. Clark Rd/ Parker CO 80134

Dear People!

Well, within the sphere of day to day living there come many challenges to the norm. Things that were once looked upon with an air of anticipation and hopefulness suddenly find themselves materializing. This has just happened to me. I am moving!

Life on the USS United Kingdom has had its moments, like my birth, but there comes a time when everyday things become stale and unchallenging and dramatic courses of action need to be taken in order that life continue in something other than a 9-5 office job and business uniform. I have therefore given up on the colonial lifestyle in order to relocate to quake zone #3, that decadent snake-pit, California.

Who the fuck is this you may well be asking. Well, this is corporate head of Punchline newspaper. We also operate under the guises of "Jellybean State Graphix", and "John Yates", these are all recogised trademarks and all applicable copyrights exist. Formerly of; Rylands House/ Bridgeman Terrace/ WIGAN WN1 1TX. Lancashire UK., we will now be able to be contacted at the following address; John Yates/ c/o Alternative Tentacles Records/ PO Box 11458/ San Francisco, CA 94101 USA.

I hope this will save any delay in correspondence with all the great people that I've had the good fortune to come into contact with via my artwork. The new addres becomes effective from around 20th August and I hope you'll keep in touch. Home is never far away when you've got friends. Take care and stay alive.
Long and montage, John Yates/ The Punchline.

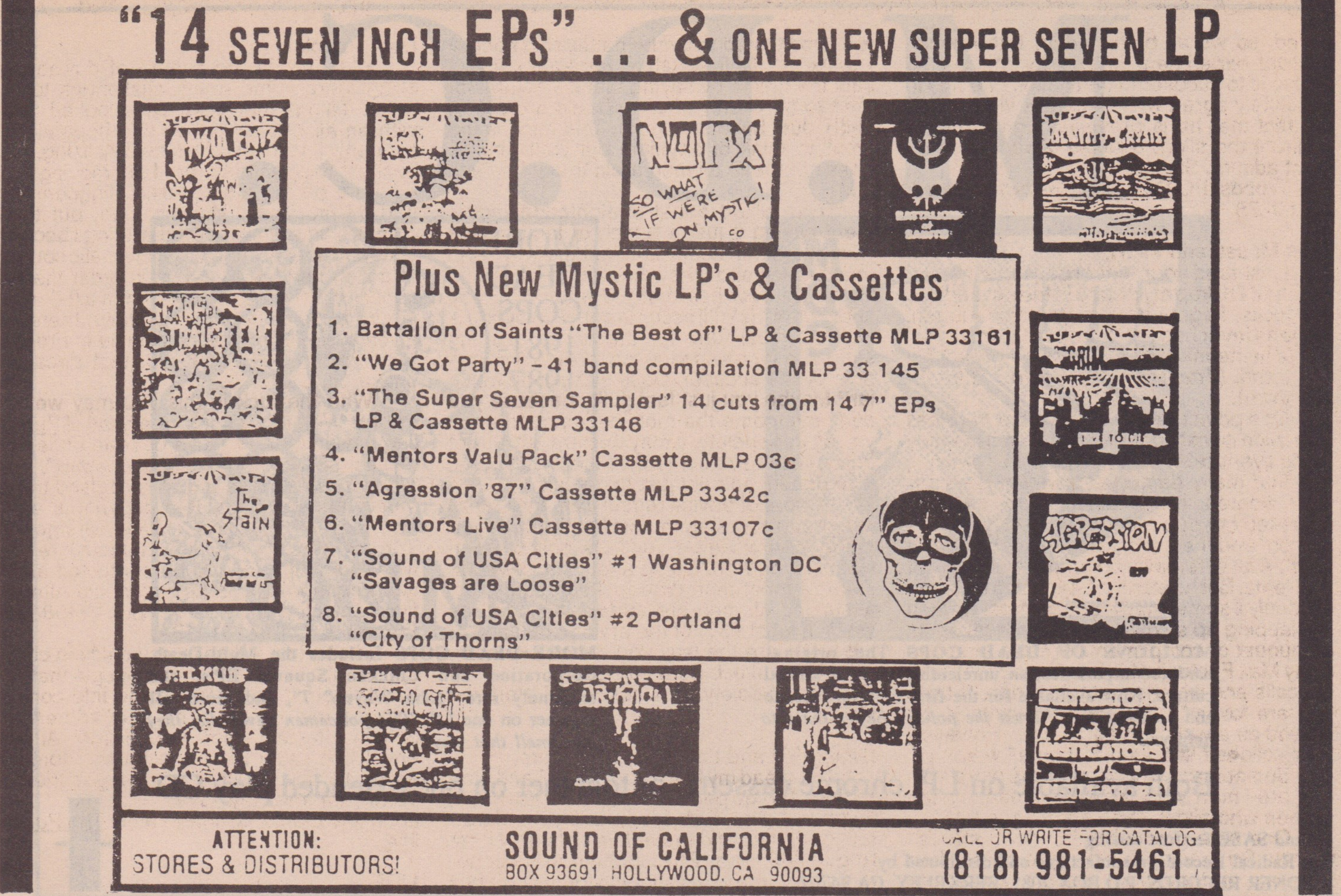
MRR:

Has any one else realized the sheer volume of references to anal sex there are in this mag? Not only in the letters and columns, but in the ads too? Why the obsession with buttfucking, you may ask. I don't know but I can try.

There are lots of little theories running around in my poor brain. One is the tendency for "punks" to use shock tactics. I'm sure most standard people would be morally outraged if that person saw some threat to the sanctity of their ass-hole, especially someone like Ronald Reagan or Ed Meese. (The irony in that statement is obvious. Reagan had his ass-hole televised all over the United States, and it was DISEASED!) In the "normal, everyday society", anal sex is considered disgusting and degrading, and that is reflected on a lot of conversations I've heard. A lot of women, and men, would never be able to live down the reputation of having been buttfucked. Why? Another theory, held also by Laurian Weisser in #62, is that our minds tend to lean towards homophobia. Many homosexual men have anal sex, but an awful lot of heterosexual people use anal sex as a regular alternative to coitus. It can be fun and pleasurable, if not sensuous when performed correctly.

Maybe it is used to degrade the person that is on this month's shit list, or is used as an excuse to ridicule someone. "Reagan should be buttfucked", "He/she/it is fucked up the ass" etc. But rape is degrading too, and so is murder or violence. Why should anal sex be more degrading than the others? Do you say,"He/she/it should be raped"? I think not.

I think that oral sex is universal, because everyone has a mouth, not to mention geni-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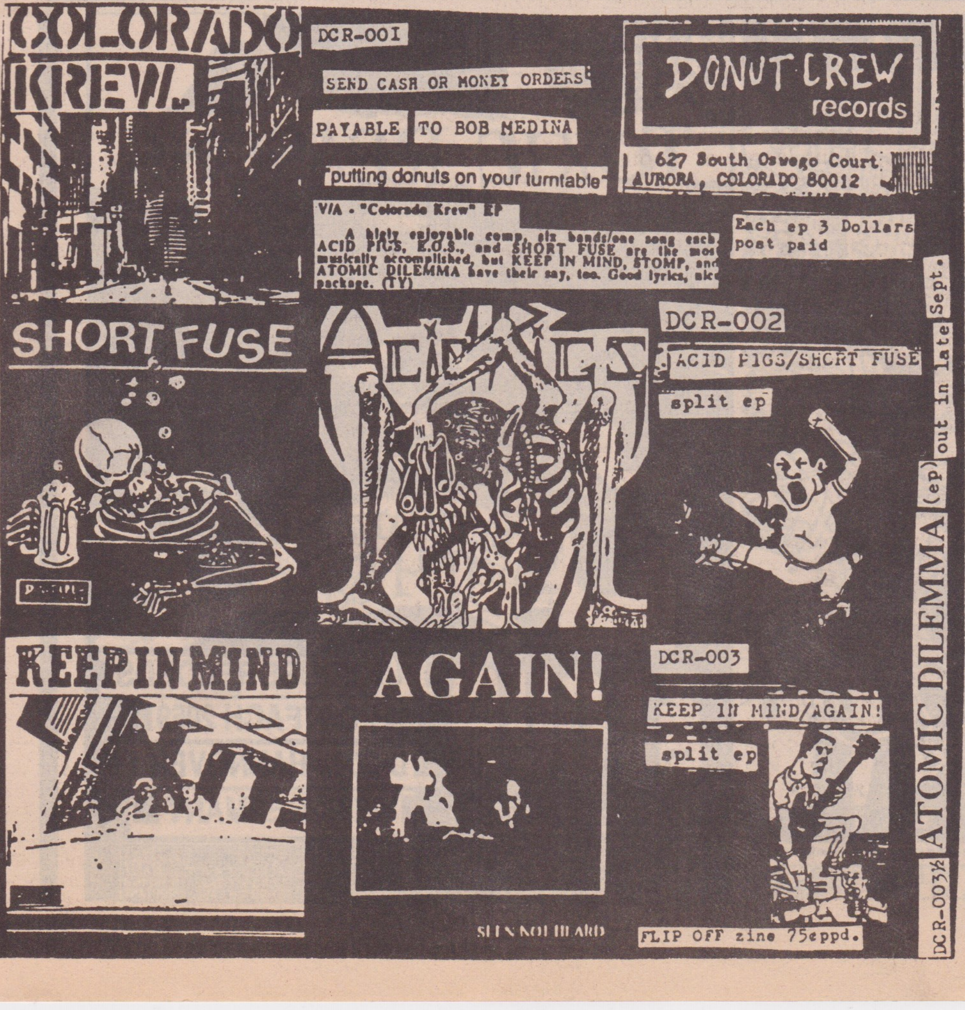
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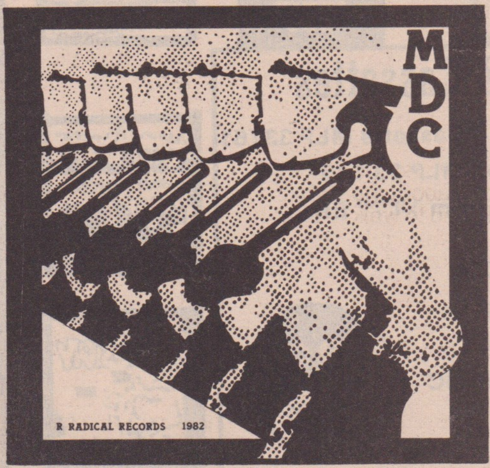

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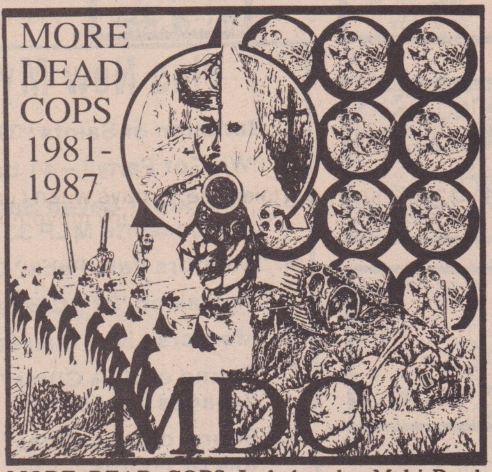

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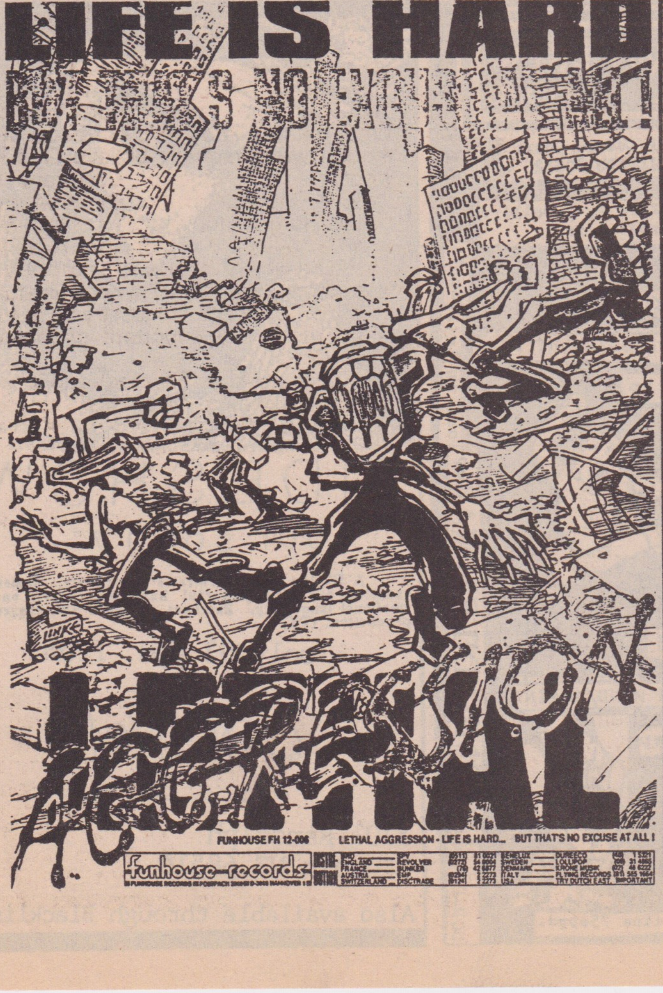

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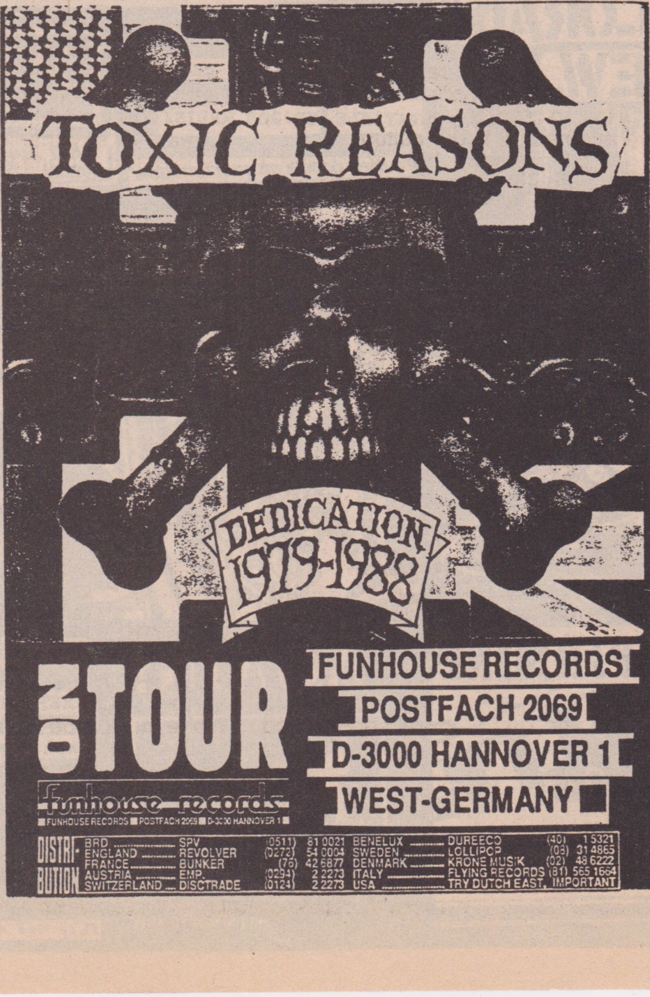

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talia that can be pleasantly stimulated by a gifted tounge. Why not anal sex? Why can't it be universal? Everyone has an asshole. The only draw back is that lesbians can't have actual anal sex, unless they use a prosthetic device, known as a dildo.

PAIN! A-ha, another reason why anal sex isn't considered to be an erotic experience, but a subject for the ridicule of all the people who engage in or are thought to engage in it. By reputation, on the recipient's part, anal sex hurts, a lot! A lot of that myth stems from prison horror stories and really inexperienced or nervous engagers. In prison, buttfucking is generally an act of rape and in lack of experience, it is an act of ineptitude. Experienced lovers can make buttfucking a pleasant, and at least tolerable, experience. Being relaxed helps a lot too. The anus is a human erogenous zone, just like genitalia and nipples and earlobes. So why is it dirty? Coitus isn't, oral sex isn't, and neither is necking. At least to sexually "uninhibited" people, they aren't.

Is it because shit comes out on a regular basis? Well, piss comes out of the same place semen does, and you lick a urethral orifice whenever you engage in oral sex. What about kissing? The mouth is filled with more germs than a garbage can. There is some cleanliness that must go along with anal sex that shouldn't be overlooked, but that is all obvious.

Nothing can replace sex (coitus) but sometimes we need an alternative. If you joke about something to cover up how you feel, that's dishonest. Be honest but don't flaunt it. People tend to joke about things they don't want anyone to know. Don't use buttfucking as a derogatory term. We are open minded people, at least most of us say we are. I'm not advocating free sex of any kind, because it can be deadly in 1988. If you are responsible and you don't pay attention to stereotypes, try it. Ever heard the old cliche, " I'll try anything once, twice if I like it." Don't feel inhibited. Hey, it's kinda rebellious too. If that is important to you. It isn't socially accepted and neither is our culture.

I'll get off my soap box now. And I wanted to say that I'm female. Always,
SN/ Sacramento, CA

Dear MRR readers,

I'm writing this letter cause I'm behind bars and I'm in great need of support and encouragement. First of all, let me tell you who I am. My name is Bill Nelson, I'm a native of the East Bay Area. I've been part of the East Bay underground music scene - hardcore scene - punk rock scene - whatever you want to call it, for a little more than six years now. A lot of people know me by "Batman." Well, anyways, I was arrested in Berkeley for possession of two hits of LSD in January. Well anyways, the judge gave me three years in the California Youth Authority. The parole board gave me 18 months and I have a little more than a year left. What I need support with is, there are a lot of racist assholes in here that I have to live with every day. It really sucks! I know what a lot of people reading this right now are thinking, "it's your fault for going to jail." Anyways, whatever you're thinking, I need some kind of moral support and letters with encouragement would really help me deal with this issue. I need to know if anyone cares out there about a locked up punk that needs support. So if anyone does care, please write me and just let me know what's going on out there and I'll let you know what's going on in here. Anyone can write me, I don't care who you are, I just need your support. Thanx again! My address is:
William Nelson (Y.A. # 52859)/ Karl Holton School, Tejon Hall/ P.O. Box 213002/ Stockton, CA 95213-9002

P.S. Rachel, if you're reading this, I want you to know that I love you more than anything!

P.P.S. Aunt Joyce (from Yeastie Girlz) if you're reading this, please write me, I miss you.

Hi MRR,

First of all I never got to thank you on the "Not So Quiet On the Western Front" album that you put out years ago. Anyway, it literally changed my whole life! I can remember the days when I used to be so curious about the punk movement back in 1982. I used to walk down in my town in the "village" and want to meet these creative, unique, different individuals. Anyway, I bought the album, "Not So Quiet on the Western Front," and just loved it! It was exactly what I was searching for. Because, you see, it led me into a whole new real sight on this world we live in. Punk life has really made me think and really care for where our world is heading. My life was so drastically boring before I was introduced to this super neat lifestyle. I went to this Catholic high school where the priests would be so traditionally set in their ways. Talk about not being open minded, you should talk to some of these people. Gosh! I can't believe that they believe you have to confess your sins to a priest and they relay the message to God. I am an individual who believes you can talk directly to God and have a one-on-one relationship with him. Anyway, people usually go on these first impressions. That is so sad because people just judge too much. I thank God that certain individuals took a stand for the punk movement and said "I do not have to be the star football player or the guy who can really hold his alcohol." I mean, that is seriously stupid. In high school you are taught how to act and what to have, and that if you don't go to the parties you're not cool. Screw it, man! I'll say thank God for strong willed people also. Strong willed in a positive way, I mean!

Anyways, thanks for helping change my life back in '82, and I'll always be behind you guys. Just remember, "stay underground."
Doug Shepard/ 33951 Madera DePlaya/ Temecula, CA, 92390

P.S. Anyone who would like to talk about anything please write me, because I seriously do care. Whatever happened to the band 5th Column from Frisco? They're very neat!

Doug,

5th Column broke up a long time ago, though some members were later involved in BOMB. Tim

To MRR and whoever is reading this,

Me and my friend put our lunch money together to buy this typewriter so we could write MRR a letter. It cost three lousy dings and it's a fucken shit piece! My name is Shamsuddin and the guy bothering me is Ahmad. I'm from SCLA. Ahmad is from Iran. We're not proud or ashamed cuz it don't matter to us, though to many it does.

Neither one of us know how to type, so I'm doing it. We're drinking big gulps, kidding it over Peter Tosh.

Anyway we kinda want you to print our fucked up but cool opinions in MRR, so here they are... First off, who the fuck are you to say Oprah Winfrey wants everyone to think nazi skins run the hardcore scene? Oprah never fuckin said that. What she did was make the normal public aware that the stupid fucking KKK were using skinheads to do their dirty work. She made it quite clear that there are two types of skins and I never heard her refer to these nazi skins as "punks". So fuck you. Oprah is bad, radical, cool, and more harcore than some of you think you are. Ben Weasel is a real fucken lop for listing her alongside Hitler. It really makes us angry because Oprah has fought hard for what she has. She hasn't always been rich. You sure are some punk type of dude, Benny and we're just two lame fucks who think yer jokes ain't funny. Oprah rules. We loved seeing Jello on Oprah. How neat our two favorite people together at last; they'd make a good couple but Oprah has Stedman. By the way, this is not sarcasm.

Now second off, we wanna tell Hughey the skin that he is sad. You are filled with so much hate and probably don't even know why. Lemme ask you something, why is your white skin better than my brown skin? Tell me fucken why! Read James Baldwin or Malcolm X. Maybe one day we can stand hand in hand but no, I forgot, you'll be dead.

Hey Spot, white peope are fuckin stupid, heterosexuals are evil, skinheads are inferior, America sucks, apple pie tastes like shit and yep, punk rockers are cool. Hey Spot, I bet yer real angry now, huh? You probably wanna rip my fucken head off. Yer just a piece of pathetic hate.

Now, we wanna thank Lawrence Livermore for sticking up for Arabs. The Palestinians are being fucked over so bad and there is no excuse for it. It seems to be acceptable to talk shit about arabs cuz the tv makes them out to be bomb throwing fanatics. Ahmad is called "camel fucker" and "terrorist". I get it too for being Indian. We're sick of it. It's hard not feel anger. It's very sad for me to watch people be so fucken cruel. I really don't understand this world. I try not to feel hate because I know that it will only destroy me. What gets us through is our belief in Allah, though we personally believe God is God whether your Muslim, Christian, Hindu, Jewish, Rastafarian, etc. or maybe you don't believe in god and that's cool too. Me and Ahmad have made up our own rules to be in Allah some traditional, some not but we don't force them on anyone. I'm not trying to sound perfect cuz I'm not, I'm just trying to express what we, two unimportant people in this world feel.

Jane Guskin's "Nicaragua is Punk Rock" was very inspiring. It was real. I could feel it. I love people like Jane, she cares. I've been typing for 3 hours it seems we have so many feelings. By the way, the song "Malcolm X" by the Beatnigs is beautiful. I guess we better say bye now. Bye. Anyone please, please write us from anywhere, o.k.?
Shamsuddin and Ahmad/ c/o Mrs. Paris/ 1112 7th St. #717/ Santa Monica CA 90403

P.S. That dude, Ruhollah is right, Reagan is Satan.

Dear Friends,

Once again Arek of Antena Krzyku zine from Poland. The last time I read some issues of MRR with stuff about Polish bands in it, it seemed like a different world from where I live in Poland. Polish persons who are doing interviews with these bands want to suggest to the readers that Poland is one of the countries with closed borders for Western culture (see THE CORPSE interview MRR January 88). Rubbish! If these borders are closed then why do the people who are doing the interviewing know about, for example, MRR? I think that people who live in countries that suffer under regime and closed borders needs something more than records, t-shirts, zines, etc. So if you dear Polish friends who live in a country under regime want records, zines, etc. to eat- good appetite.

Well, I started out talking about other Polish people's views but I will explain to you dear friends that many things that you may know about Poland are not the truth. Different perspectives in countries such as Poland are manipulated by both sides- Western medias and clever guys from Poland. These guys want to use your misinformation for their private profit. Poland isn't the country where all forms of indie activity are impossible. I don't want to say that I live in a country with as much freedom of a Westerner but we have possibilities to for different kinds of indie activity.

Last time friends of mine and I organized a tour for two bands from Holland- De Kift and The Plot. It seems to be nothing too strange cos many Western bands toured Poland till now (The Ex, DOA, SWANS, etc.) but this tour was organized independently. Of course we used state owned clubs but all of the gigs were organized by people from the Polish alternative movement. So where are the closed borders? A lot of things depend on us and not on our government. I think that was a good example for all people who want to work for the indie scene here. By the way, I say thank you very much to both Dutch bands!

Another good example of independent activity here are all of the indie tape labels. ZK Tapes have had four releases so far. Their tapes consisted of Polish, German and Czechoslavakian bands. The recording quality seems to be good as records released by official Polish labels. QQRYQ Tapes has released two titles. Both tapes were reviewed in MRR 61 so you know something about them already. Obuch Tapes have also released two titles and their tapes are the most interesting of all Polish tapes I have heard so far. Their first tape consisted of old punk bands from Lublin and Swidnik- towns in east Poland. The second compilation had two kinds of music- something like The Residents and cold wave style. R.E.D. tapes is the label I am involved in. We have released three titles. Look for the review in MRR for the KASAYA/ GENERATOR tape. Don't be surprised that I am writing about tape labels. It is the cheapest way to get interested in music here. Some of the people who get records from the West don't care about others who don't have the opportunity. A group of people have decided to start a different kind of label. Everyone can send them blank tapes and cash for mail and they will tape him/ her something from records or tapes that they have. It is totally a non-profit "organization". It is an antidote against clever people who are taping records and tapes from the West for money. Western records are expensive here so a lot of people do not have enough money to buy them. Home taping is the best, and only, possible way for them. Lastly, I'd like to say to be careful who you send a large quantity of records to. Some people will use them for profit. Lots of Love. Yours In Unity.

Arek Marczynski/ PO Box 1811/ 50- 385 Wroclaw 46/ Poland

Dear MRR:

In his response to the letter of mine printed in your July issue, the "Irish Rocker" cites the San Francisco Chronicle as the only source for his misinformation. Had he taken the trouble to review the actual SFPD incident report, as well as the Army court-martial papers filed against the chaplain who actually made the false accusations, he would see that the child's description of the interior of my home was completely inaccurate, that her "identification" of my wife and myself at the Presidio was deliberately prompted by the chaplain (who called the child's attention to us), and that the child denied to the FBI ever being abused. Indeed, while the Presidio scandal was raging away, my wife and I were 3,000 miles away in Washington, D.C. at the National Defense University. If the "Irish Rocker" is too lazy to verify such facts, then he should be less hasty to pronounce judgments against people.

From the rest of his response, it is clear that he also knows virtually nothing about Satanism, or about the CIA, or about MK ULTRA, or about German occultism, or about the Wewelsburg Castle, or about my own attitude towards any of these topics. Nevertheless he is sure that these are all terribly, terribly bad things which stand in the way of "democracy", and he is all fired up to "fight for peace" accordingly.

It is not surprising that foolish and ignorant people parade their hysterical hatreds wherever they can find an audience. It is regrettable that MRR sees fit to encourage such ravings at a time when tolerance, fairness, and compassion are so critically needed in our society.

Sincerely, Dr. Michael A. Aquino/ PO Box 4507/ St. Louis MO 63108

Dear Michael,

I am glad to see that you are still reading Maximum Rock'n'Roll. Misinformation on my part? If so, then the source is at fault not me. But then again, the same information was contained in other bay area newspapers. This is the reason why I listed one source to support my points made in the rebuttal.

Unfortunately, neither I nor anyone else can review the SFPD incident report. I phoned the SFPD records division at (415) 553-1271 and spoke to the person on the phone, Kathy. I explained the situation to her and she told me, "We do not make available any case report dealing with Child Molestation, Child Abuse etc... for the public to look through." She explained to me that they never make these reports available because the case involves a minor.

If you were so far away, why then would the SFPD consider you a "possible suspect?" Seems to me if they realized you were gone from the area they would drop that angle of the case. But they must have evidence to suggest otherwise.

I do think the huge mounds of documented articles and investigative books detail the dangers Satanism, the CIA, MK ULTRA and German Occultism have on a democratic society. You say I know virtually nothing about the subjects; let me reiterate along the lines of what you said in your letter — if you are too lazy to verify facts, then you should be less hasty to pronounce judgment against me.

Last but not least, if you want to encourage tolerance, fairness and compassion, then be the one to live up to this by respecting my opinion. Within the many gems of democracy, there is one gem that allows the freedom of speech and opinion.

The Irish Rocker

Dear MRR:

Last night I read in the evening paper that several punkers were arrested or cited by police agencies in Virginia and Washington DC for posting signs that said Ed Meese is a pig. One individual had his car searched by the Secret Service while another was questioned by the F.B.I.

That same day I read that the Reagan Administration wants to suspend the driver's licenses of drug users as well as deny them student loans or public housing.

As far as I am concerned it is time that all so-called "deviants" come together and join forces in a united front against the right wing Christians who now run our nation. Bikers, dopers, gays, punkers, skinheads, sexually active teenagers, we all have something to lose if Reagan's right wing agenda continues.

I would recommend too that our side seriously begins a debate within our ranks on whether or not the use of violence is appropriate when defending ones self from right wing repression. I would further advise all readers of MRR to order and study the following books which can be purchased from Loompanics Unlimited/ PO Box 1197/ Port Townsend WA 98368. Street Survival: Tactics for Armed Encounters - $29.95, The Tactical Edge: Surviving High-Risk Patrol - $39.95, SWAT Training and Employment - $14.00, Thwarting Enemies At Home and Abroad: How To Be A Counterintelligence Officer - $11.95, Weapons of the Street - $10.00, Principles of Personal Defense - $5.00, Firearms For Survival - $16.95, Flexible Weapons - $8.00, Secret Freedom Fighter - $8.95, Minimanual of the Urban Guerrilla - $5.00.

Loompanics Unlimited charges $3.00 shipping on all orders. Washington residents must include a 7.9% state sales tax. The Loompanics catalog costs a mere $2.00.

Only when Falwell, Meese et al realize that their facist behavior costs their side BLOOD will the current assault on the counter culture cease.

- A Nam Vet

Readers,

Time for some more phone fun- now it's the North game. It's Sunday afternoon (6/12) and I'm watching a charade on independent TV called "Oliver North: Fight for Freedom". Reeeal revolting stuff. Anyway the toll-freee # is 1-800-255-1800. Get a-dialing! Cheers from Seattle! Anonymous.

MRR Readers,

Hey Bub! This is Anthony Williamson from the deceased radio program, "The Sound of Free Speech". I wrote an article about my show, you may remember, in MRR #60, May '88 issue. I'm writing back to tell you what's been happening with it lately, but I have to tell you that the news is not at all good...Yes, you guessed it folks, I've been booted off the air, for the terrible crime of playing music containing "obscene lyrics". I'm still pissed off about it...

On Wednesday night, May 11, 1988, I came in to the WAHS studio to do a show; I was covering for a fellow DJ who couldn't do her show because she was feeling sick. I was having a fun time, ranting, raving, and play-

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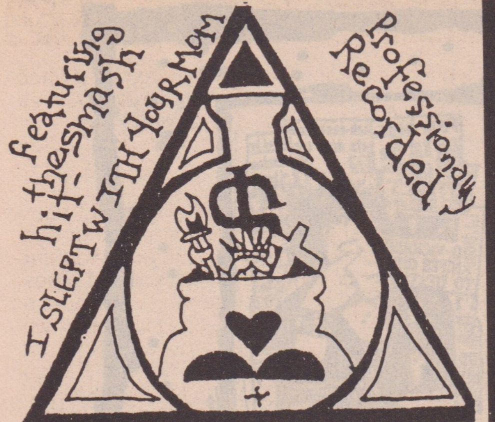

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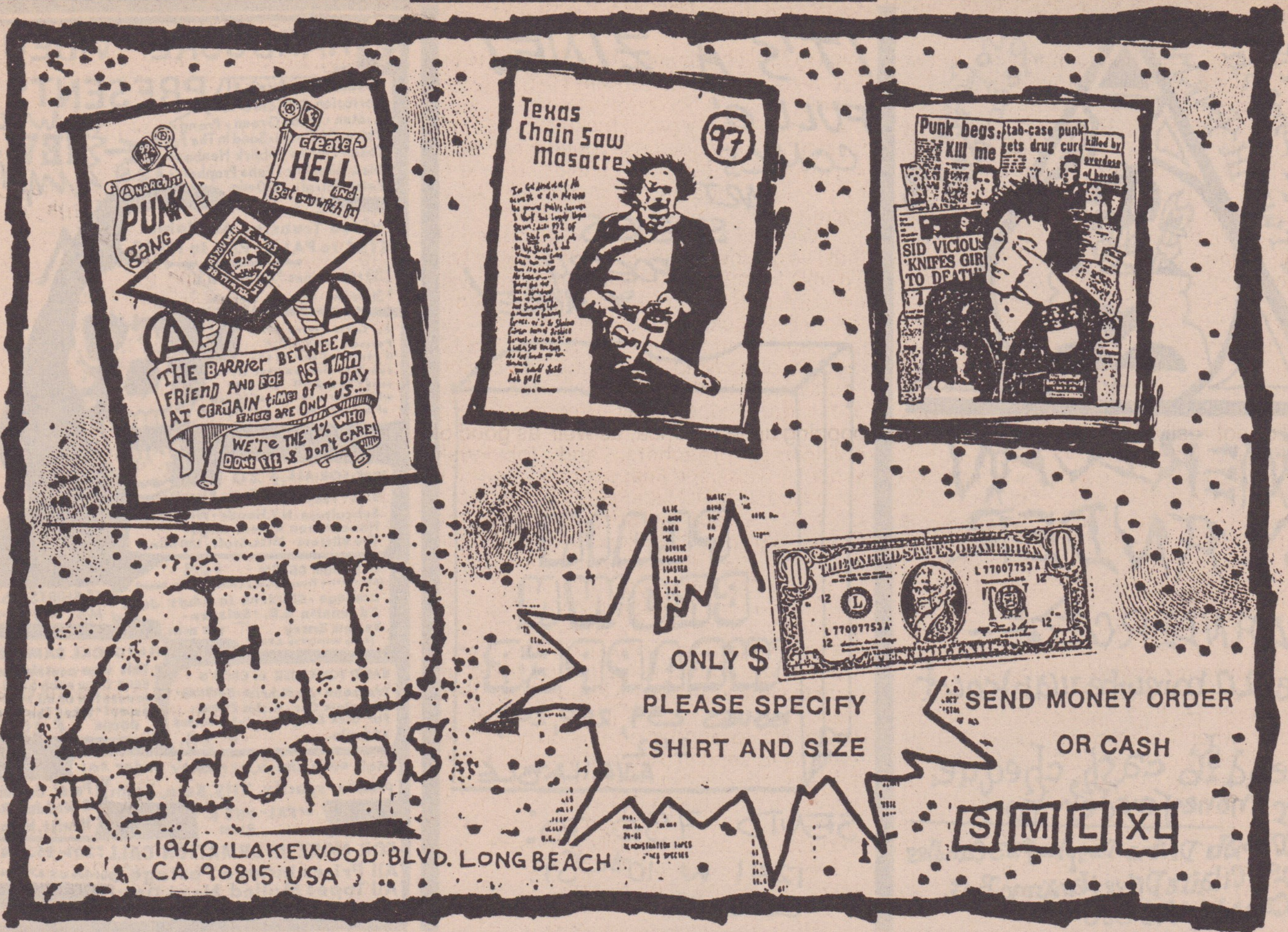
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ing the usual loud risque hardcore tunes, when, for the first time this year, our wonderful Broadcasting teacher decided to actually turn on the radio and listen to our station. She immediately called up and said, "Anthony, what the hell's going on? That's the third 'fuck you' I've heard in the song lyrics tonight! You're off the air for good, so you might as well just shut down the station for the night and go home." Click. So there I stood, with the phone in my hand and boiling inside, thinking, "So much for fucking 'free speech'!" I knew, though, that there was nothing I could do about it; you see, the school had wanted me off the air for a long time (too many complaints from angry parents, etc.), and to them, whether there actually were "obscene lyrics" or not really didn't matter. I think the distorted bullshit they teach every day is pretty "obscene", too, but there's nothing I can do about their fucking school, can I? So as I stood there in WAHS Studio A the thought struck me — if the old fartbag really wants to hear 'fuck you', I'll fucking give her 'fuck you'! And so, for my farewell song, with a big smile on my face, I said, "Guess what song this is!" and played the immortal classic, "Fuck You" by DOA! I went home that night laughing my ass off, feeling good, as if finally, at long last, I had fought fucking back.

Busted! My high spirits lasted until the next day, when I went to school to find out that, besides being kicked off the air for good, I was suspended from school for five days, and I had as good as failed my Broadcasting class, meaning I wouldn't fucking graduate on time! My principal told me that, although I was a bright kid, he just didn't understand me and my "private causes"... On and off my show, I had always fought against racism, sexism, ageism, and all the rest, and strived for a little more peace, love, and understanding; so those are my "private causes", I guess! But now, here's the cruncher, and the main reason I'm writing this letter the address listed in my MRR article was not my home address, but the address of the radio station which, since it's a part of the school, in effect means c/o the school. At the time I thought it was a good idea to use this address, since the school could more easily handle large packages, records, etc.; it was just more convenient, and besides, it was pretty funny getting class interrupted by some school office worker bringing me my mail! But when they kicked me off the air, they also decided to stick it to me big-time, by not giving me my mail! While I was suspended, a friend called me to say that she saw the Broadcasting teacher open a letter addressed to me, read it, and throw it away! I could not even believe this bullshit, and I still don't — is it even legal for them to take away my mail like that? They told me, "This mail is addressed to you, yes, but c/o the radio station. Since you are no longer a part of the station, you no longer receive the privilege of station mail." So the bottom line is, I'm fucked, but even worse, all the people that wrote to me after reading my MRR article are fucked too! I was still on the air for a month after the article was published, so I did get the first 31 letters, but all mail sent in after May 11 I will never see. I replied to all the mail that I did get, so if you wrote in and never got a reply, please write back to my home address listed below, and I will write you immediately! To everyone that wrote in, thanks for your interest, and to everyone that wrote and got their mail thrown away by my fucking Nazi school, I am very sorry! It took me this long to write back to MRR because I've been trying to find out exactly what the fucking Nazis did with my mail — I still don't really know; I assume they threw it away (what fucking use could a fucking teacher get out of reading and keeping my mail?!), but I don't think I'll ever know for sure. Goddamn, does school fucking suck!!!

Well, all this has got me so pissed off, that I've decided "Free Speech" just can't die! Thanks to my MRR article, I've got a zillion new pen-pals and contacts across the country, so I've decided it would be cool to try and start up a compilation tape label! The first tape is already in the works, and will of course be called, "No Nazis!" This title applies to nazi skinheads, all the neo-nazi groups popping up in America, as well as good old politicians, preachers, and (obviously) schools. The band lineup for "No Nazis!" so far includes MDC, Majority of One, Moral Crux, Nightmare on Sesame Street, Just Cause, Skraps, Third Row Balcony, and the Wig Outs. But I need more help! I'm looking for bands that have something to say; most music, even hardcore, is getting so generic and fucking apathetic these days, but I want to show people that there are still bands who fucking care about this fucked-up world, and want to work to make it a better place! If you are in a band like I've just described and would like to appear on this comp, please feel free to send in a tape of your music and a flyer-size lyric/art sheet for the booklet which will accompany the tape, and send it to my home address. The tape should be out in a couple months, hopefully with more tapes to follow. It depends on if people are interested in this kind of project. But I'm enthusiastic as hell about it!

Well, that just about does it. Hope to hear from you soon, and thanks for all the support! Address all correspondence to: Anthony Williamson/ 3120 Bloomfield Ln. Apt. #IOII/ Auburn Hills MI 48057.

P.S. Straight edge by choice, not by preaching!

Dear MRR,

Jesus Jesus JESUS CHRIST. No exclamation marks, cos I am fucking angry. Really fucking angry. I have just finished reading the article "Chumbawamba in Northern Ireland" in MRR #60. JESUS CHRIST. I am fucking surprised Chumbawamba still have the nerve to label themselves anarchist, after some of the shit they have spouted about Northern Ireland. Well, firstly I'll deal with some of the points in the article.

So Chumbawamba "speak from experience", they "aren't just sloganeering"... cos they've been here for all of a "long weekend". Now, I'm not gonna try the patronising "you don't live here so you don't know what it's like and therefore you shouldn't voice an opinion" line of argument - I've never been to South Africa, but I have strong views on Apartheid - so I'm not gonna say Chumbawamba shouldn't have an opinion just cos they don't live here... but to seriously suggest that a long weekend visit qualifies them to speak from experience... well, like I said words fail me. The present "troubles" have been going on here for over 20 years; before that, there was an I.R.A. campaign in the late fifties; then there was the campaign of the twenties, which gained "independance" for 32 counties of Ireland (the present Republic) and which spilled on into civil war for awhile; before that there had been decades of Irish resistance to British Colonial Oppression in Ireland. So don't fucking tell me that Chumbawamba speak from experience after 3 or 4 days here, when there's been over two hundred years of discontentment on this island.

You say TROOPS OUT is a "non-aligned organisation"...very cute. Makes them sound nice and unbiased, like as though they weren't a sectarian organization. Would you believe me, though, if I told you I have seen TROOPS OUT literature calling for their enlightened followers to "batter the fuck out of" the protestant working classes, if they won't accept the political opinion of Irish Nationalists (something which protestants are generally opposed to). Bigoted bastards.

So Chumbawamba have closely examined the problem? They met Irish people in Belfast. Did they perchance meet any of the British people in Belfast? I personally don't subscribe to either tribe, as I am opposed to the idea of national boundaries, but Chumbawamba should realise that the majority in Northern Ireland (including many middle-class catholics) feel themselves to be British, and want to remain that way, and in fact, even in the Republic, the majority don't want a united Ireland - Sinn Fein were practically wiped out at the last Irish general election. Not only did Chumbawamba not meet any of the British people in Belfast, they also didn't meet any of the anarchists who live here. Some of you may know of the WARZONE COLLECTIVE in Belfast, an autonomous group of people disaffected with sectarian politics, who set out to show how united individuals could together create something better. To date, there is a vegetarian cafe, a musician's collective and a practice room, and an arts workshop. Funny how Chumbawamba didn't meet with any of these people...their own type of anarchist people, here in Belfast, isn't it? Maybe it's because the anarchists in Belfast see the I.R.A. for the tyrants they are, and have rejected both them and Chumbawamba.

So the two British Chumbas "received no hostility" in West Belfast. Maybe that was because they were being looked after by the "non-aligned (ho ho) TROOPS OUT. People have been shot in Belfast for having an English accent...I have friends who have been beaten up for not pronouncing the letter "H" the correct way. By dint of segregated education, catholics say "hach' while protestants say "ach". In America my friends, you have it easy! Bigots can choose their enemies by the obviously visible colour of their skin. Here the bigots have a harder time, trying to differentiate between "prods" and "fenians".

And they thought there was a great atmosphere in the folk club in West Belfast where British flags were being burnt. What would Chumbawamba call me if I burnt an Irish flag in a U.V.F. club in East Belfast? A bigot? A fascist? A patriot? Well, why do these words not apply to those doing mirror actions on the other side of the "sectarian divide". I like the line "in spite of the hardships Catholics suffer, they tend to be much less prejudiced against Protestants than vice versa." How do you know this? How can you possibly make such sweeping generalisations?? That is an example of the most ridiculous journalism, the most insiduous propoganda...the (biased) opinion that is subtly put forward as fact. MRR, what the fuck are you at??

So Sinn Fein are socialist in the Nicaraguan sense of the word? (Another cute move

MRR, tie up another, better understood issue to the Northern Ireland theme so as to preJudioe your audience without actually having explained the comparison) Well, I don't know enough about Nicaragua to be able to argue that comparison, but how in hell can Nationalists be considered socialists, or even remotely left-wing??? Sinn Fein are NATIONALISTS...they promote the idea of the nation rather than the individual. They are currently engaged in discussions with the S.D.L.P., the third largest political party in Northern Ireland, an even less "left-wing" nationalist party. Tell me, why is it that the British National Party is recognised for the nazis they are, while the Irish Nationalist parties are supposed to be left-wing saviours of the working classes? Let me put it more simply for your American readers...Rambo stands proud, toting his M-16, and cries "God save Amerikkka'... Gerry Adams stands proud, toting his M-16, and cries "God save Ireland". Now tell me where the fucking difference is ??

And Chumbawamba think Sinn Fein are doing a great job. This is the same Chumbawamba, I take it, who spent an entire album arguing against the British "democratic" electoral system, and who are now allying themselves with a political party who actively participate in that charade? Yes, OK, Sinn Fein's one M.P., Gerry Adams, doesn't take his seat in Westminster, but he lures "his people" to participate in the corrupt voting game, he perpetuates the myth that an "X" in a box every five years can actually acheive something, rather than turn the passive voter into an active rebel. This is the exact mentality that Chumbawamba supposedly oppose as "anarchists". Jesus Christ, how hypocritical can Chumbawamba get?? Fuck me. Oliver North is more anarchist than Sinn Fein.

One last thing. Chumbawamba seem to think that it is all very reasonable and not too bad for Gerry Adams to apologise and regret the Enniskillen Bombing. It's the old "we don't really want to slaughter civilians" lie again. If Chumbawamba knew their history, they might know that Gerry Adams is an ex-Cheif of Staff of the Provisional I.R..A., from a few years back. Maybe it was even while he was in this position, but a few years ago, an active service unit of the I.R.A. arrived one Sunday morning outside a flimsy portacabin which served as a church to a poor rural protestant parish who could afford no more. While these simple people worshipped in their church, our brave rebel heroes of the I.R.A. opened fire with machine guns, murdering eleven people...eleven civilians, all protestants, and no members of the "security forces" among them. This became known as the Darkley Massacre. The I.R.A. wanted to kill protestant civilians then, and they still do now, so why should we believe Gerry Adams' trite platitudes of apology when they "accidentally" kill some more now. Only last week the I.R.A. murdered six soldiers who had just taken part in a charity fun run, while off duty. The bomb under their unmarked van exploded in the centre of the predominantly protestant town, which was thronged with thousands of spectators for the fun run. Unfortunately here I have to agree with the local politicians who, while expressing their "outrage" (liars) at this latest attack, pointed out that it was incredibly fortunate that many civilians didn't die in the explosion as well. Look, the fact is, the I.R.A. must kill protestant civilians, and it has no hesitation in doing so when it suits them, because, like most political systems, the one in Northern Ireland works on the "divide and rule" principle. The I.R.A. do their bit to keep the protestants alienated from the catholics, the protestant terrorists do likewise, keeping the catholics alienated from the protestants; the lying politicians say "oh look, isn't this terrible, vote for us and we'll solve it all", and then sit back on their massive salaries, with their police body guards and do fuck all. Thus the situation remains the same, with a powerless, divided working class, urged to fight each other, instead of their bosses, while the bosses and the politicians laugh all the way to the bank. This is why the I.R.A. must kill protestant civilians so as to divide and thus to rule, and so as to be able to maintain their power base of an alienated, disaffected catholic minority. By the way, the I.R.A.'s stated aim is a Marxist/Communist united Ireland...well, thank you Chumbawamba, you fucking "anarchists" (don't make me laugh) for misinforming MRR's ten thousand or so readers, and for pushing me that bit closer to living under a dictatorship (or a more severe one than at present!)

One fact remained unmentioned during your whole article on Northern Ireland, and that is that wages here are, and have been for a long time, significantly lower than the rest of the United Kingdom. Also, unemployment is higher here than the national average. This applies to the protestant working class as much to the catholic working class, although granted they do suffer more acutely under the whole biased system. Could it be that the problem in Northern Ireland stems from profit-motivated bosses and their elected lackeys, the politicians, who's motto is "divide and profit"?

Please, it is good to see people thinking about Northern Ireland and taking an interest, but it is a hugely complex problem, and TROOPS OUT is a far too dangerously simple answer.

Well this letter has only been spent arguing against the article MRR printed, never mind the many many other arguments I've got against anarchists supporting the I.R.A. If you people at MRR really are interested in trying to find out about the situation here, why not contact the Warzone Collective at the address below and ask them about what's going on in their country. This goes for anyone who is interested. Also, I do a zine, called Mere Pseud Mag, which will have a long article against anarchists supporting the I.R.A., so if anybody out there in MRR-land has any opinions on the matter, or on this letter, please write, we'll print (almost) anything we get. In fact, anything anybody has to contribute to my humble zine will be gratefully accepted.

Finally, such is the I.R.A.'s respect for free speech that I'm not prepared to put my home address to this letter - I value my kneecaps, and I don't want to see some heroic Irish patriot drop concrete blocks on them just cos I voice my opinion - so I'm using the Warzone Box number.

Yours for a leaderless society, Gareth Gordon/ Mere Pseud Mag c/o Warzone/ PO Box 148/ Belfast BT1/ Northern Ireland

Dear MRR,

I have here two more phone numbers for your readers to enjoy. One is for George Bush's presidential campaign headquarters. It's 1-800-652-4422. They will send you a campaign package complete with bumper stickers and even a Business reply envelope so that you can send them garbage. And it's all FREE. Suchadeeeel.

The other is 1-800-49-COORS (Translated that's 492-6677). In case you haven't heard, Coors brewing company sponsors many fascist groups like the Moral Majority, John Birch Society, PMRC, etc., etc. If you call during or after November 1st, you can leave a name and address and they will send a veterens memorial scholarship application. You can even call now and although you will only hear a recording telling you to call on Nov 1st or after, they will still pay for the call. Can you dig it?

One other thing; Joe Coughlin's idea of bombarding the PMRC with more offensive material than they'd be able to witch-hunt sounds fine, but I have an even better ideeyer! Call the above toll-free numbers and whatever other numbers that you've probably memorized by now ya little boogers and pledge the following individuals: Paula Hawkins, Bob Packwood, David Durenberger, Tipper Gore, John Danforth, Bill Arqher, Jennifer Norwood, Strom Thurmond, Guy Vander Jagt, Susan Baker, Lloyd Bentsen, Richard T. Schulze, Jeffery Ling, Ernest Hollings, Bill Frenzel, Judith Toth, Paul Trible, James Jones, Ethelynn Stuckey, John Heinz, Tom Downey

All are members of the P.M.R.C. In case you missed the address, it's PARENTS MUSIC RESOURCE CENTER/ 1500 Arlington Blvd Suite 300/ Arlington VA 22209. The phone # is (703)527-9466. If you should try this idea, be sure to use the names of the individuals listed above (example:Lloyd Bentsen, 1500 Arlington Blvd, etc. etc. pledges 100 dollars to Oliver North Iran Contra Defense Fund.). Do it today! You'll be glad you did.

Miss Dee Clare of Anyhoo U.S.A.

Dear MRR,

Man am I pissed off!! I'm sick and tired of would be "rock 'n roll star" bands constantly cancelling their tours mid way. Last Sat. (July 30th) the Vampire Lesbos were supposed to play Ft. Laud. After spending a small fortune on promotions, two days before the show I get a call from the promoter saying that one of the band members got a call from his girlfriend saying that he better hurry home or he was going to lose his job. Hell, he is doing his fucking job!!! Countless letters complain that some promoter ripped some band off or set door prices too high, but you never hear about how hard it is to get anything going and the money and time promoters lose from "wishy-washy" bands that dont take the responsibility to honor their committments, In the recent past, Final Offering from Georgia did not show for a gig, even though they were the headdn't even so much as call! South Fla's own KGB show for a gig, and again, did not call! The name is a cheap copy anyway, and in my opinion, should not be used anyway. Maybe Gorbechev called them back on official shit!

What bands need to realize is that sure, touring looks like fun, yeah lets all do it and become rock stars! It takes a hella va lot of stamina and committment to cut the mustard on tour. Touring can be a big pain in the ass. Bands need to seriously ask themselves whether they have the balls to make it no matter what. One should only speak with the Stern brothers of Youth Brigade about the tribulations of their tour, the one a video was made about.

If everyone is interested in unity, why not start by at least showing up for gigs!

Roland Calling/ 1302 Pelham/ N Lauderdale, FL 33068

BLACK LIBERATION LEADER: GEORGE JACKSON

"Born to a premature death, a menial, subsistence-wage worker, odd-job man, the cleaner, the caught, the man under hatches, without bail—that's me, the colonial victim. Anyone who passed the civil service examination yesterday can kill me today with complete immunity. I've lived with repression every moment of my life, a repression so formidable that any movement on my part can only bring relief, the respite of small victory or the release of death. In every sense of the term, in every sense that's real, I'm a slave to and of property." —GEORGE JACKSON

George Jackson was the living embodiment of the Black Liberation Struggle. Condemned to spend the rest of his life in prison for a $70 robbery & his political activism, he refused to buckle under to his oppressors. A skilled organizer & a national leader of the Black Panther Party, the central passion of George's life was the freedom of Black people. Subjected to years of solitary confinement & brutality, George rose above the moral decadence of his captors to become one of the most influential political writers of this era. His two, widely-studied books, SOLEDAD BROTHER: THE PRISON WRITINGS OF GEORGE JACKSON & BLOOD IN MY EYE, reflect centuries of rage & suffering experienced by Black people since the first African slave was brought to this country in chains. Writing about his people's continued victimization by white racism & economic exploitation, he outlined strategies of political organization & resistence that could enable the Black community to defend itself & survive.

George was a writer, a teacher, a revolutionary & a warrior. Articulate & courageous, he paid the supreme sacrifice in service to the people. George Jackson was shot to death by prison guards on August 21, 1971.

Jonathan Jackson, George's younger brother, worked tirelessly for 2 years towards freedom for the Soledad Brothers & other political prisoners. He faced the brutal reality of continued killings of prisoners by guards & death threats against his imprisoned brother. With foresight, he outlined the necessity of building a movement that included clandestine organizations as well as breakfast programs, free clinics, cottage shops & rent strikes. He challenged white people to fight white supremacy by supporting the Black Liberation Struggle. As he attempted to free political prisoners from a California courthouse, Jonathan was killed by police gunfire, on August 7, 1970. He was 17 years old.

From the fallen leaders of slave revolts to the current repression of liberation activists, the United States has demonstrated that it will not tolerate any movement which fights for the aspirations & rights of Black people or any other oppressed people. The murders of Medgar Evers, Malcolm X, Martin Luther King, Fred Hampton, Mark Clark & dozens of other Black Panthers, show how Black people become targets of assassination & imprisonment once they begin to emerge as effective leaders. The genocidal treatment of American Indians even today can be seen in the persecution of American Indian Movement leaders such as Leonard Peltier & in forced relocation of Navajo traditionals from the area of Big Mountain, Arizona. From early union organizers to the Puerto Rican Nationalists, the power structure attempts to disable leaders who have emerged from the people.

Eighteen days after George Jackson was killed, Attica prison had an uprising led by Black & Latino prisoners seeking humane treatment & an end to beatings. Under the direction of New York's governor Nelson Rockefeller, the state police stormed the prison. Twenty-nine prisoners & 10 guards were killed by police gunfire.

Recent information from FBI files, lawsuits, & congressional investigation reveal a planned U.S. government campaign of sabotage, disruption, infiltration & assassination aimed at the political opposition in this country. Called COINTELPRO for counter-intelligence programs, one of its primary targets was, & continues to be, the Black Liberation movement. In the words of George Jackson, "The hypocrisy of Amerikan fascism forces it to conceal its attack on political offenders by the legal fiction of conspiracy laws & highly sophisticated frame-ups. The masses must be taught to understand the true function of prisons. Why do they exist in such numbers? What is the real underlying motive of crime & the official definition of types of offenders & victims?"

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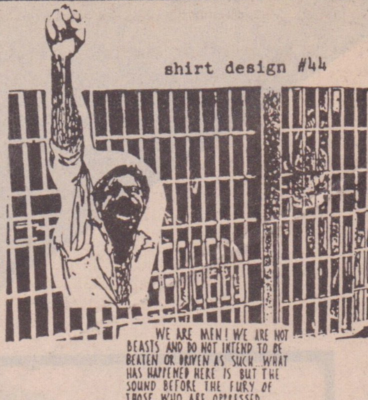
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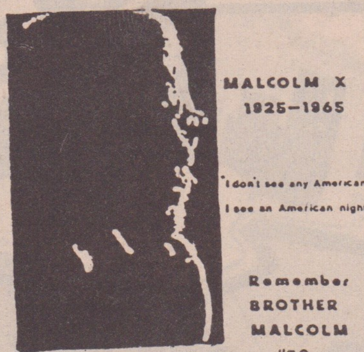
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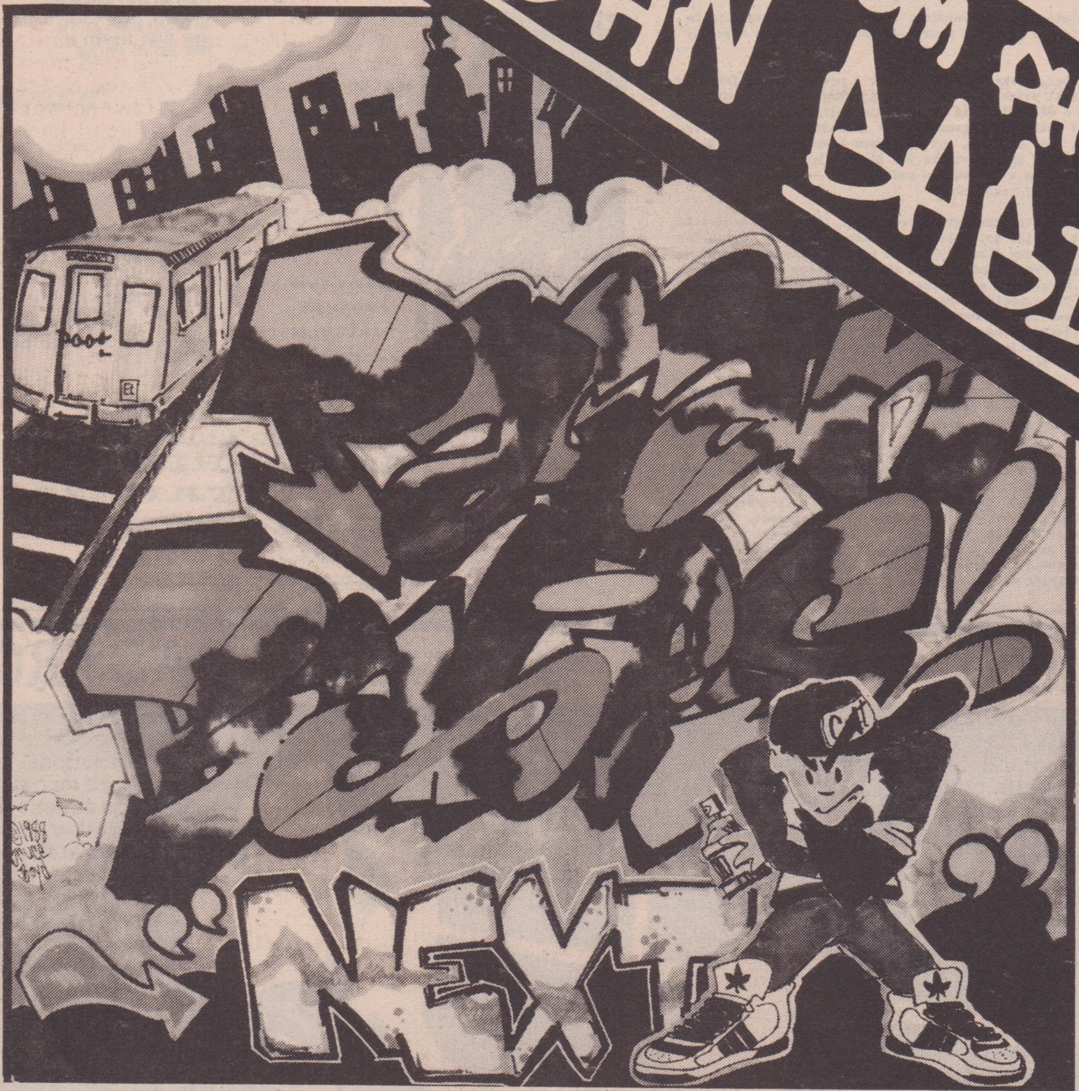

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LOOKOUT!
IT'S LAWRENCE LIVERMORE

Drugs. If you believe the mass media, or for that matter, much of the underground media these days, they're public enemy number one, the scourge of our youth, and the greatest threat to western civilization since Attila the Hun.

You've got Nancy Reagan, Ronald McDonald, Mr. T, and 10,000 burrheaded hyperactive adolescents in baggy T-shirts and big white shoes yapping the "Just Say No" gospel, and sorry kids, but Uncle Lawrence is getting just a little bit sick of this crap.

Let's get it (so to speak) straight: anyone who tells you drugs are good, drugs are bad, drugs are anything, is full of shit. For purposes of making value judgments, the word "drugs" is meaningless. Are you talking about aspirin? Penicillin? Caffeine? Nicotine? Or alcohol, cocaine, marijuana? Heroin? Speed? How about white sugar or herbal tea? Every one of these substances, in fact, just about anything you consume right down to the pollutants in the air you breathe, has physical and psychoactive effects. So let's get down to specifics. What exactly is OK and not OK for a good upright citizen to put into his or her body? And who gets to do the deciding?

If you ask that question of your typical establishment control freaks, the Tipper Gore, concerned mothers, lobotomized Republicans and anal-retentive law enforcement geeks, the answer is simple: illegal drugs are bad, legal ones are good. Pot smokers should be stripped of everything but the clothes on their backs and locked away for terms only slightly shorter than their unnatural life spans, but martini-swilling, cigarette-puffing, coffee-guzzling chamber of commerce types should be allowed to run this country and make the laws regulating the body chemistry of everyone who chooses to get high by some other route.

Well, we don't need to waste too many more valuable epithets on that crowd; anyone with half a brain can see there's nothing more at work there but blatant self-serving hypocrisy. So let's move on the more militant, and, I hope, more sincere group of reformers who want to abolish just about every mind-altering chemical anyone's thought of yet. I'm talking, of course, about the ever-growing, and ever more annoying straight edge movement.

With that sentence, of course, I've just succeeded in completely alienating a big chunk of the people reading this column, and that goes right to the heart of what bothers me most about straight edge. Not that people choose to live without any or all drugs, but that they're so fanatical about their cause (which in reality is about as much of a cause as the burning issue of whether or not to wear underwear) that any kind of criticism is taken as a full-bore attack on all that is good and righteous in this world (in other words, themselves). Making fun of straight edge is an easier way to make enemies than dancing nude around an inverted pentagram at a Jerry Falwell bible thumper convention.

That analogy is no accident; when you get down to it, straight edge isn't much different from the Jerry Falwell style of religion, especially in the area of closed-mindedness. Ask some born again Baptist how to solve the problems of crime, war, air pollution, the national debt, or the fact that a third of the world's population doesn't have enough to eat, and the answer is always the same: "Believe in Jeee-zus." Ask the born again straight edger the same question, and you'll get: "Don't take drugs."

Most Americans, especially young ones, know next to nothing about history, so the straight edge crew may be surprised to learn that what they're doing is nothing new. Ever since the United States was founded, there have been waves of moral revivalism, occurring on an average of every 50 to 75 years. Around the turn of the century, this screwball lady by the name of Carrie Nation and a bunch of her followers used to come charging into bars and smashing them up with axes (no, it's not true that she was seen wearing a Uniform Choice sweatshirt). That so-called temperance movement led eventually to one of the more ridiculous American social experiments, Prohibition, in which a loud but vocal minority of religious crackpots and self-righteous busybodies made it against the law to drink alcohol anywhere in this country.

The result, of course, was massive bootlegging, gangsterism on a scale never before seen in America, and a whole lot of people dead from either mob violence or drinking badly manufactured bathtub gin. When the government finally caved into reality and legalized alcohol again, absolutely nothing had been accomplished except a big shot in the arm for the police and prison industries, and the creation of a number of huge fortunes for bootleggers and smugglers (among those cashing in big were the father of President John F. Kennedy and the founders of the Seagram's and Walker whiskey dynasties).

It's interesting to note, by the way, that throughout the Prohibition era, it was completely legal to smoke marijuana, and millions of people did, causing absolutely no overdose deaths, no gangland violence, no problems at all except in the minds of a few neurotic white parents who didn't want their Johnny and Susie consorting with a bunch of jazz-crazed Negro hopheads. Marijuana didn't become illegal until 1937, and when it did, it was primarily because of the efforts of alcohol and cigarette manufacturers who were afraid of the competition.

But none of this matters, your hardcore straight edger will reply. Legal or illegal, booze, cigarettes, or drugs, they're all bad, and so are the people who use them. Yeah, yeah, I know there are lots of straight edgers who aren't intolerant, who have a sense of humor, who might even once in a while slip off and have a beer or a joint. But they're not the ones I'm directing this diatribe at. I'm talking about the ones who treat someone with beer on their breath like a criminal, whose first question about anyone or anything is, "Is he/ she/ it straight?", who even threaten violence against people who criticize or make fun of their scene. If people want to believe strongly in an ideal, that's fine. If they want to impose that ideal on everyone, and close off any possibility of even discussing the validity of that ideal, that's not so fine.

One especially irritating aspect of the straight edge preacher types is that most of them don't have the slightest idea what they're talking about. If I want to know about brain surgery, I'm not going to ask some guy whose medical training consists of having read a book called How To Be A Doctor In Your Spare Time that he saw advertised on a matchbook, and if I want to know about drugs, I'm not going to rely on the advice of some 15 year-old whose entire chemical experience consists of having downed a few Pepsis.

No, I'm not going to suggest that you go out and try every drug before you decide that it's bad. Even I'm not quite that crazy; after seeing at least 30 people I've known die from various sorts of ODs, I think it's safe to assume that I can live a happier and more productive life minus certain chemicals. But over the last 22 years I've tried most of the major illegal drugs, with the exception of heroin, and probably a few that you never even heard of. Some of them I knew right away weren't for me, while others became habits for a while, and in few cases, even addictions. Some of the worst, and some of the best times of my life happened while on drugs. I went through minor hells kicking my addictions (for the record, the hardest, in descending order, were caffeine, cigarettes, and cocaine). I am a vastly different person today than I would have been if I had "just said no" back in the mid-1960s.

And the point of telling you this is not to brag, nor to appoint myself as some kind of expert, but to point out that someone can spend half or more of their life in some form of altered state and still have a functional mind, still be capable of producing cogent ideas and coherent sentences. And I'm far from the only or the best example of that. Some of the greatest music, art, and literature of our time and times past was produced by people who were wrecked out of their skulls. In fact, the artist or philosopher who was completely straight and alert is the exception rather than the rule.

By contrast, let's take a look at what modern straight edge culture has produced thus far: about five songs (the cynical might say one song, with a few variations), and a big increase in business for the manufacturers of four-sided T-shirts and athletic shoes. Sure, there's probably some other stuff, but you get the idea. Monomaniacal people, whether they be straight edgers, communists, Christians, Muslims or anarchists seldom produce anything significant in the way of art because they're primarily interested in making only one point, and art, like life, is anything but one-dimensional.

OK, so Lawrence Livermore says that if you want to be a great artist you should take lots of drugs? I'm sure that there are those among you who have managed to make that conclusion, and it probably won't do any good to tell you differently. But I'll try anyway. The thing that makes great art, or a great life possible, is openness to all kinds of ideas and experiences. That doesn't have to mean drugs, although certain drugs did help me in breaking out of predetermined and conditioned patterns of thinking at a time in my life when that was just what I needed. I'm referring especially to marijuana and LSD. Again, I'm not saying those drugs are necessarily good (I've seen them have a lot of negative effects on a lot of people), but that they did some good for me. If I were still using them the way I did in the 1960s, I wouldn't be able to do much of what I'm doing today, but if I hadn't used them in the 1960s, I probably wouldn't be able to do what I'm doing today, either.

Drugs, even the worst of them, are not all bad or all good. Almost nothing in life is.

A lot of people find that profoundly disturbing. That's why they go in for simple solutions, and for simplistic leaders. It hurts too much to think about a lot of the problems that are built into our daily existence, and so there's a strong tendency to seek out one all-purpose ideology that makes further thought unnecessary. Churches and politicians have exploited that tendency throughout human history, and straight edge, at least in the more excessive forms it's beginning to take, is doing it too.

TALKIN' SHIT
with JANE

"Thanks a lot, Dukakis. You can have your Senator Bentsen. If I wanted a politician who smells of oil, who is against women's rights, who supports the Contra killers, who is for the MX missile and B-1 bomber and who wants prayer in school and other right-wing goodies...I could vote for George Bush... Me, I'm sitting on my hands come election day..."

Well, I didn't say that — it's from a letter to the editor of the S.F. Chronicle — but it pretty much sums up what I was thinking when I first heard about Dukakis' choice for VP and found out what Bentsen is all about.

But then I thought about it some more. After all, the political climate in this country has gotten really conservative in the past 8 Reagan years. Maybe having a conservative VP is what it will take for the Democrats to win. And who cares about the Vice Prez, anyway? VP's don't have any real responsibilities.

But I was feeling disgusted by the Democrats in general and I'm really tired of this no-choice two-party system. Seems like they're all the same anyway. And they're not representing my interests so why should I vote for them? But I watched the opening night of the Democratic convention last night on t.v. and my disgust alternated with waves of hope. Not that I think the Democrats are great, but the convention made me think that maybe they can win. And that it might really make a difference in the political mood of the country if they do win. It might just be a change for the better.

I'm not going to tell anyone to vote Democrat. Read about the issues, think about it, and make your own decision. (Obviously.) And be wary of the mainstream press, as always. I get the impression they're trying to make this into as close and exciting a race as possible — and therefore sell more papers — by alternately slagging and pushing one party then the other. Be aware of their little games.

And if you are disgusted enough with the democrats that you're planning on not voting this year, you might want to think about voting for an independent candidate, just make your vote count for something, to show that you're not apathetic — you're just fed up with the lack of choices. (The only independent presidential candidate I know about is Lenora B. Fulani, whose campaign centers around how unfair the current 2-party election system is. You can get information about her campaign by writing or calling the Lenora B. Fulani Committee for Fair Elections/ 475 Fifth Ave, Suite 1500/ New York, NY 10017/ (212) 685-8360.)

It's not easy to crack a two-party system, because we're always trapped into voting for the lesser of two evils, just so the worst doesn't win. And obviously it's going to be a while — maybe forever — before any third or fourth party or independent candidate gets enough support to win an election. But we have to start somewhere. Just remember that a lot of other countries have more than two parties, so it's not impossible.

MYKEL
BOARD
SAYS
you're wrong!

GIRLS ARE POOP!

I first heard words about eight years ago when I went to see BLACK MARKET BABY in DC. The DC hardcore crew used it as their motto at that time, although now they probably wouldn't admit it. In any case, eight years later, I found out how true these words are.

Girls! I've just about had it with 'em. You already know how they twice tried to rape me— once in Amsterdam and once in Toronto. Now they've got a different tactic. One that's a whole lot worse.

A nubile female invited me to Cleveland. "My granma's away," she said, "so we can have her suburban apartment to ourselves. We can do anything we want." My underpants tightened at the wink I heard in her voice.

"Ah, enough even to go to Cleveland for," I thought.

The first night was great, with promises of better things to come. The second night she suggests we go to the local disco. Mmmm boy, nothing like a taste of British New Wave to spice up an industrial wasteland vacation. At the disco, Granma's girl met this sleazy drug dealing pal of hers, who tried to move to New York three times. After each time he came back to Cleveland.

"In New York it's either sink or swim," he said, "I sank—three times." Obviously the guy was a real winner.

He did have his qualities, though. They were white, finely ground and wrapped in nice little envelopes in his pocket. They were qualities Ms. Cleveland admired so much that she invited him back to granma's house with us.

She must've sensed in my grimacing face a hint of objection. "Don't blow this drug deal!" she whispered. Well, that was it. I'd force a showdown right there on the disco floor.

"If he comes, I'll stay in town, tonight." I said, forcing her to choose between the drugs and me. It worked. She made the choice.

"Fine," said she, "I'll call you tomorrow." Crushed, I moved out to stay with my pals Pennie and Mark in downtown Cleveland. I did get to see the Indians win ('course they were playing Baltimore, so what do ya' expect). I also got to see D.O.A. play the best show I've seen 'em do.

They seem to be going back to punk rock, playing their old stuff (even from the "Bloody. . ." LP), and still keeping up the energy despite the heat and my continued print slagging.

After the show I had a long talk with the guitar player.

"You're from Maximum Rock'n'Roll" he said, "those guys are friends of ours, but sometimes I don't get 'em. Their review of our last LP said it was too rock'n'roll. Jesus Christ! I mean what the fuck is the name of that mag?"

I assured him I was not representative of the publication. I also told him I thought D.O.A. was a great band with bad politics. "You guys are nuts to fight against free trade. How can lefties like you be anti-freedom nationalists?"

"Nationalism in Canada is different from nationalism in the U.S.," he said. I won't report the whole argument, but it's just that I found it weird for anti-nationalists to say "My nationalism is better than your nationalism." That's what the U.S. has been saying to South American countries for 150 years!

OK, I was telling you about my girl problems. So follow me back to New York for the second tragedy.

This one came from California. She's pretty, smart and has terminal politics on the brain. She's the kind of person who'll turn a discussion about the heat wave into an argument about international economics. She wanted to stay with me for a week while she found a cheap flight to Europe.

Before I go on, I should explain the logistics of my mini-apartment. It's one room. I sleep in a double size loft bed built into the wall, about six feet off the floor. There's a small uncomfortable couch underneath.

You know how some people are considerate about the starving folks in Ethiopia, but will humiliate their best friends? You know how some people will have the sensibility to demonstrate to stop the nuclear arms race, yet not have the sensibility to know they are stepping on your foot? Well, meet one of them. From the time she entered to the time she left, my West Coast visitor complained about how horney she was. It was more intense than anything she'd ever felt before.

"I'd fuck anything with brains and a dick," she said.

She chose to sleep on the small uncomfortable couch. What does that make me? Tofu? Which one of those was I missing? *(What makes you think it's only one, Mykel?—TY)*. My ego was snorted away like a line of coke.

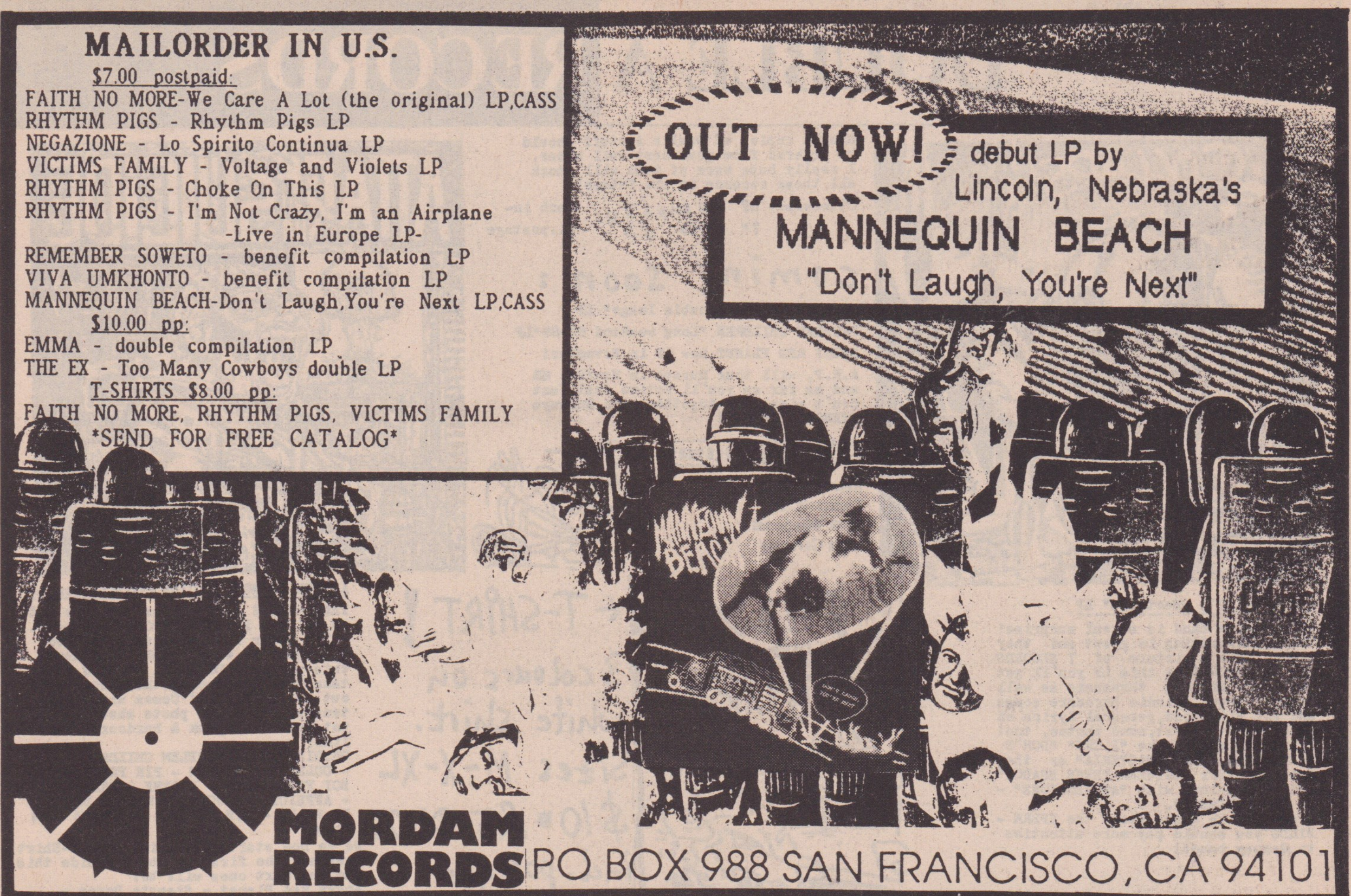
I guess you figured by now, that I'm not in a very good mood. Besides this girl, New York welcomed me back with a riot. That's what I really want to write about.

He was as irritating as hemorrhoids on a mounted cop. I'm talking about HARRIS YOU-KNOW-WHO, singer from YOU-KNOW-WHAT PATROL. He had worked for weeks to start a riot in Tompkins Square Park, just so he could get his name in the papers. It worked! He's been in the New York Times, Newsday, and on network TV. He's been quoted so much people might begin to think he knows what he's talking about.

In case you haven't heard, the boy set himself up between two police horses and had cops pull him from both sides. They slugged him with clubs. If you've ever been hit in the head, you know that no matter how superficial the wound, it bleeds like hell. I got a bottle in the head once, when ARTLESS opened for GG Allin. It hardly hurt, but my face was covered in nice red rivulets.

So here's bleeding Harris, posing for the cameras, describing police brutality and plugging his band. The press just ate it up. I guess all you have to do is get a few cameramen and photographers slugged by cops and they come around real quick.

A week later, there was another rally/



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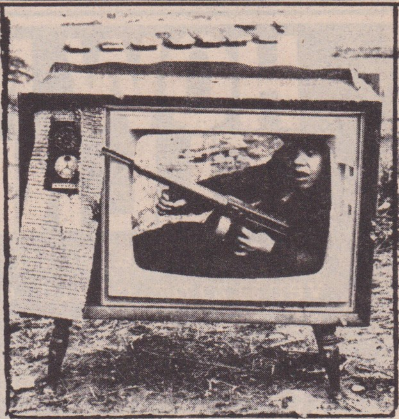

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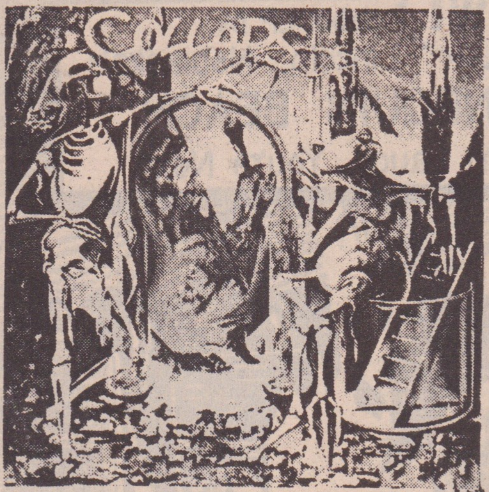

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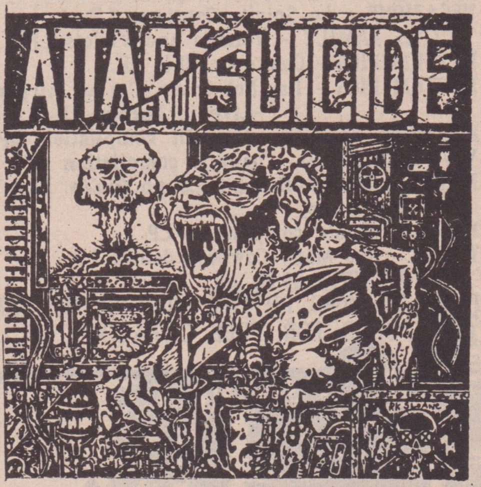

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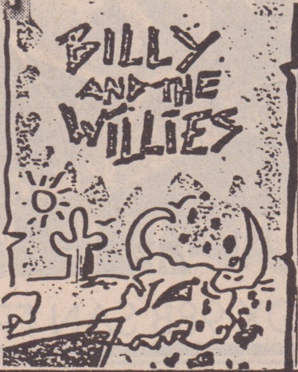
Since you've heard about the SPERM - BIRDS you should pay more attention to German bands!



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HOW NOT TO SELL RECORDS

Professionals in the field of advertizing could enumerate the flaws of this ad for a 12-song LP called "morons...& monsters" by a band named SPONGETUNNEL, which is available for $6 U.S.($7 others) postpaid, but you will have to sift through this turgid prose and unsightly graphic design to find what we at Underdog Records, P.O.Box 14182, Chicago, IL, 60614, USA, are trying to coerce you to buy with our hip/flowery/meaningless rap, stolen from SST and Homestead Records' ads, which goes "Experience the most absorbing dance record since the Stooges' 'Raw Power' by SPONGETUNNEL, the quicker-picker-upper of coolness," only to become aghast at the fact that the entire ad is nothing but one big ridiculous run-on that just won't stop...

WHO IN THE GOSH DARN HECK ARE FRIENDS OF BETTY?
(A multiple choice quiz)

a) FRIENDS OF BETTY are paramours of Ms. Boop.

b) FRIENDS OF BETTY are acquaintances of Elizabeth.

c) FRIENDS OF BETTY are people who hung around with your next door neighbor's aunt.

d) FRIENDS OF BETTY is a big, bold, broad-shouldered band from Chicago that sounds nothing like Dinosaur, except for the guitars sometimes.

UNDERDOG RECORDS
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Answer: FRIENDS OF BETTY's "Blind Faith II" is a 14-song LP, now available from Underdog Records (P.O. Box 14182, Chicago, IL, 60614, USA) for $6 postpaid U.S. ($7 others).

concert in the park. The cops were nowhere to be seen. They learned their lesson. Harris, on the other hand, was everywhere to be seen. He too learned his lesson. He still wore a nice bandage above his eye, just in case you missed him on the first go-around and didn't know who he was.

Nah, I can't carry this any further. I was just annoyed at the shameless way people took advantage of the situation for their own ends. Of course, Mr. H. didn't start the riot—but he sure as-shit wasn't sorry it happened.

And what did happen? Yep, that's what I want to tell you about. You see, New York City, like most other major American cities is yuppifying. The new young business successes have discovered that their own boring presence has made the suburbs a stupefying place to live. They are moving into the cities now hoping they'll be more interesting. If not more interesting, at least closer to their source of cocaine.

Here in New York, the Lower East Side has been traditionally a place for people to move to. Early in this century, Middle European immigrants moved there. Later, Negroes and Puerto Ricans took over the cheap housing. In the sixties, it became hippie heaven. In the seventies and eighties, artists being yuppified out of Soho, and new members of the blossoming punk rock scene moved into the neighborhood.

Every time the neighborhood changed, there was resentment. Most of the time there was violence. This riot was ostensibly over a new curfew in Tompkins Square park.

For the last few years, the park has been a hangout for punks, druggies, skinheads and bums. . . er. . . I mean the homeless. Close to the city-operated Men's shelter, the relatively cool green area serves to sleep those who would rather not face the un-air conditioned puke and excrement-filled city facility. Neighbors—lots of them recently-moved-in yuppies-complained that there were too many drugs and too much noise in the park at night.

Responding to these complaints, the mayor ordered the park shut at one o'clock. The punks, druggies, skinheads and bums. . er. . . I mean the homeless vowed to keep it open. There hasn't been a decent riot in New York for a long time. Lots of folks on both side wanted to see a little aggro. The cops made their stand at one P.M. sharp, forcing everybody out of the park.

The folks on the other side made their stand by climbing over the fences back into the park. There was a clash. The police responded to the invading crowd with chaos. They used horses and clubs. They covered their badge numbers or took their badges off completely. This was pieced together from stuff I heard by people who were there. I think it's true.

I got to the area at about one A.M. I was with Ms. Brains-and dick at a "Rotten To The Core" show at Downtown Beirut. ISM had already played. We decided to go to the Pyramid club to take a break before BUTCH LUST & THE HYPOCRITES went on. When I walked out of the club, I saw a helicopter with bright lights underneath hovering around the park.

"There's no helicopter landing place around here," I told the girl. "I bet the cops got a new toy to play with and they're showing it off." As usual, I was right.

We walked up Avenue A. Right by the Pyramid, a line of cops mostly in riot helmets with plastic shields—spread across the street. About 50 yards south of them, a group of park people sat down parallel to the cops.

The helicopter hovered so close that you could feel the breeze of the propeller. The mood was as tense as a virgin bride, but it was quiet. The two groups faced each other.

Then a punky looking guy and his girlfriend got up from the sitting crowd. They walked directly up to the helmeted blue ocean and stood a few inches away from them. They said something, apparently not too complimentary. The cops stood their ground. Then another punky-looking guy stood up and started goose stepping and sieg heiling the cops. Still they stood there.

Then came a bottle. I couldn't tell if it was from the back of the seated crowd or from a roof top. Then came another bottle. Then the cops went wild.

They charged. Their nightsticks flying in all directions. They were obviously after some specific individuals, but that didn't stop them from smashing anyone else in their way. The girl and I ran down a side street, cops still in pursuit.

One cop tackled this guy in front of us, smashing him over the head with a club. He yelled, "Where's your big mouth now? Huh, wiseguy? You don't talk so loud now," as he pounded the guy in the head.

Meanwhile, another cop chased us swinging his club. The girl tried to walk calmly. "Run, you bastards, run!" yelled the cop.

"I'm walking! Don't I have a right to walk on the street?" asked the girl.

"I said run!" yelled the cop.

"Jesus Christ!" I thought as loudly as I could, "He's a cop with a billy club. If he says run, then don't make it a political discussion, just fucking RUN!"

So much for my participation in the melee. The weird thing was that the riot worked. The next day the mayor lifted the curfew in the park, letting it stay open all night. They did keep a noise curfew at 11 PM. Quite a reasonable solution for a group generally so unreasonable as city hall.

Fortunately for the protesters, a few reporters got beat up, so people actually believed the police got out of control. So they did, but keep it clear that there were people ON BOTH SIDES who wanted a riot. Rioting is fun. It's exhilarating. The more chaos the more fun.

So we've got a truth not so simply divided between us and them. Even the issues are not so simply divided. It's NOT simply the gentrifiers against "the people." (Did you ever notice how when lefties refer to their side they always call it *the people* ?) Many of those demonstrating were relative newcomers to the neighborhood. Many of those who wanted the park closed were older, long-term residents who were afraid of punks and drugs and who really did want to sleep at night.

The punks and artists on the lower east side were not the natives. As a matter of fact, they themselves were the vanguard of the yuppie influx. They were like the pioneers in the old west, opening up the forbidden, unexplored Indian territory so the Eastern gentry could move in behind them. I saw very few non-white faces in the riot. I saw no old people or any representatives of the first wave of residents. Not too many homeless folks either.

The papers printed how the rioters said they wanted to keep the park open so the homeless could have a place to sleep at night. The park belonged to everyone, they said.

The Saturday after the riot there was a victory celebration in the park. A bunch of bands played, and lots of groups set up little literature tables. There was an Anarchist table, a "New York Greens" table, an anti-AIDS table, and a Revolutionary Communist Party table.

[Here's a political joke you probably won't get: Q. How many anarchists does it take to change a lightbulb.? A. Twenty one to change the bulb and nineteen to criticize the Revolutionary Communist Party.]

Mr. Depperman, world-famous wall posterer, handed out leaflets criticizing the Yippies for mixing drugs and politics. He also said that they organized to deliberately prevent organization.

The cops were nowhere to be seen— at least not during the day. They learned their lesson and were going to avoid another riot if they could. There were others, however, who were less interested in avoiding a riot.

As the eleven PM quiet time rolled around, somehow a lot of people popped up with whistles. A few radios came along. Obviously, they wanted to force the hand of the cops against the curfew. In doing so, they gave the lie to the story that they wanted to let the poor homeless have a nice quiet place to sleep. Fuck the homeless. They were in this for the fun, the excitement, the riot.

Despite the whistle blowing and some mighty loud ghetto blaster blasting, the cops refused to be baited back into action. This called for some greater provocation.

A new luxury condo was nearly finished on the East side of the park. Suddenly there was a crowd there, throwing eggs at the place. There are those who say this was a spontaneous show of anger at gentrification. I find it hard to believe that people spontaneously carry eggs with them to concerts in the park. Even if YOU-KNOW-WHAT PATROL is playing. In any case, it worked.

A busload of riot cops came out of nowhere and surrounded the luxury building. It made a nice picture, cops defending the deluxe housing from the rabble in the street. Someday, some lefty band will use it on the cover of their album. In the meantime, eggs aimed at the building, naturally fell on the cops. The cops attacked. This time it was measured and just enough to back people off. I left the park then.

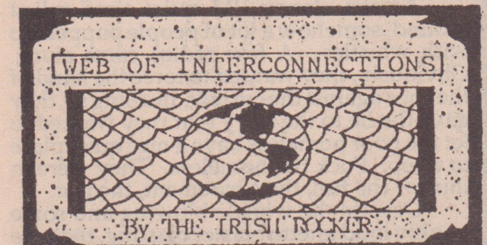
From what I heard, no one was beaten up. The police arrested a few people in a rather civilized manner. George from the I-WON'T-MENTION-WHICH PROPHETS told me that one was Stephan, lead singer of that band. It seems he was in a jealous rage over all the publicity the YOU KNOW-WHAT PATROL got. He decided to take matters in hand. He dressed up complete with a cop's hat and pig nose. I heard he also wore a huge sign that said "ARREST ME! YOU SCUMMY PIGS! I DARE YOU!" but I don't know if that's true. He did get himself hauled off to the pokey. Unfortunately, he didn't get himself bloodied enough to make the papers.

So, what were the riots? They were some people really annoyed that the neighborhood was being gentrified. They were also the vanguard of the gentry itself, protesting their natural successors. They were the cops, looking for a fight and wanting to spill a little punk blood in the streets. They were the wild kids, wanting to give the cops a run for their blood money. They were the self-serving riotmakers, willing to spill other people's blood for the publicity. They were the politicos, wanting to use this to inspire a new sixties type radicalism with themselves in charge. Despite this all, they had a point.

The poor are being pushed out of the

neighborhood. The free park was being taken away from the people who used it and given to no one. Luxury housing is replacing soup kitchens on the Lower East Side. Finally, the riots worked. The park curfew was lifted. So, with this in mind, were the riots wrong?

I guess the answer is basically that the riots were not wrong, but many of the rioters were. (Of course, I'm including the police among the rioters.) At times, sleazy motives bring good ends— but those times are rare. More often it's a combination of good and bad motives with good and bad goals that bring good and bad results. Just because one side has your friends on it and the other has the cops, doesn't mean that one side is all good and the other side is all bad. There is no all good— or all bad, except maybe, for girls.



WEB OF INTERCONNECTIONS

By THE IRISH ROCKER

The midnight hour screamed noisily in the ears of the world as the misty fog blinded our vision and the noises scared our souls. The lightening crackled downward with intensity, the wind murmured without end and darkness cursed light into a death of hiding as we stood alone. In the distance, the fear inside our minds breathed once more for the servants of folklore and imagination awake during the murky reign.

Our fear of the unknown causes us to lay in complete fright underneath our blankets expecting our imaginations of horror will become reality. Our faces turn lilly-white, we shutter in total tremble at the noises that become so much more sound as the darkness blankets the hours of sleep. The tall tales of folklore are brought alive more vividly as the darkness brings out our vulnerability; spooking our souls with stories of vampires flying in the shadows of the moon, seeking to quench their thirst for blood and werewolves howling on the horizon as they hunt for human life.

As soon as the rays of warmth, hope and compassion-the light of the sun is free from the curse of darkness, once more the sun rescues the lands from this fear of the dark. We relax, knowing it was all a dream the night before and go about our daily routine within the new day.

Thirty-eight year old, Jerry Pitefall, readies himself for his daily routine of work, putting his nightmares the night before aside in the back of his mind. He picks up the morning newspaper only to put it back down again to sip his freshly brewed coffee and inhale the nicotine from the cigarette he has just lit. Skimming through the newspaper for the articles that are not of real importance, just before he reaches his favorite section of the newspaper, the sports page, his face becomes silent and cold. Jerry has spotted an article which scares his soul. Inside his mind he day dreams his worst fear of a recurring nightmare. Jerry dreams of a young girl, about seven years of age, dressed in a pretty 16th century English school uniform. The young girl is at the top of a staircase peering down. As she descends onto the first step she trips, stumbling down the lengthy spiral staircase. She falls, bumping against the cold clammy steps, falling until she ceases at the last step. She is dazed and confused, covered in dusty cobwebs while the tears race down her cheeks. And then, as she pulls herself to her feet with a dizzy jolt, she lifts up her eyes into focus only to scream in shear horror from the deepest caverns of her small lungs.....She runs carrying her small legs as fast as she can but she is faced in every direction by the truth of societies hidden world. The young seven year old girl has witnessed.....Jerry awakes from his day dream in a cold sweat. The cigarette he held in his hand smolders at the filter. The coffee cup has shattered on the floor. Jerry stares out the window and screams while the tears drench his beard, "I can't take the horror no more!"

Web of Interconnections begins an in-depth investigative journey through the non-fiction world, down dark alleyways of our society into that horror seen through the frightened eyes of the young girl—an investigative journey into Satanic Cults.

The importance of this investigative journey is not at all for sensationalism, nor to simply make good reading like that of a Stephen King novel but to inform you of the magnitude and significance understanding such activity. Besides going beyond the confines of the many dangers within elements of Satanic Cults, probably most important of all, to say the least, is the possibility that elements of Satanic Cults are used for U.S. intelligence purposes. Maybe in extension to the Central Intelligence Agency's project, MK ULTRA. A project which dealt with the manipulation of the human mind for political purposes. This will be a lengthy series entitled, **A World Damned With An Ultimate Evil-Satanism.**

The author of this column will forewarn those of you who read this series that at times portions of the column's context will contain graphic and violent passages. This is not done, as he mentioned before, for good sensation or reading, only to describe to you a realistic view of the actions done by many Satanic Cults. You will probably be scared a little a few times as the author of this column was when he first began studying the occult. We all should be scared because Satanism is no Halloween joke!

I do feel it is my duty as a investigative writer to express that not everyone associated with a Satanic cult is automatically an agent for the U. S. government. More than likely many Satanic cults are infiltrated secretly by an agent(s) without the knowledge of the groups' participants or even some of the leaders. I will later explore with documented fact this serious question that elements of Satanic cults may be used by intelligence operatives for political cause and effect.

Let us begin by hearing the words of a person who experienced without choice the life inside a Satanic cult at an early age. This will give you an introduction to the seriousness of Satanic cults as well as the keen quest to manipulate the human mind. In the case of the following, the mind of young children which I will discuss more so in other columns. The following interview was conducted on the 1st of April, 1988. The names of the interviewer and person being questioned were kept off the typed deposition for matters of protection. In many cases, names and places are kept secret so that the lives of the individual(s) will be protected from possible retaliation by threat or otherwise from a Satanic cult wishing to keep the matter silent:

Q - I'd like you to describe when you were first involved with satanism?

A - *I believe it was two or three years old, until age eight, as far as rituals go, and then some behavioral things continued after that...*

Q - So it was concentrated for about five years, then?

A - *Yeah, and then when I became old enough to basically know better, or not put up with certain things, it was stopped.*

Q - Okay, can we talk about some of these rituals? Were they large groups of people attending the ritual or were they small groups of people attending the ritual?

A - *I don't know what large or small is, but large in the sense of like 20 or 25 people; maybe once in a while, 50.*

Q - Where your parents believers in satanism and did they participate in some of the rituals?

A - *Yeah, they participated always when they were there and they were believers in the dark force—I think it was satan. That wasn't the word they used, but it was the "Horned God."*

Q - Were you ever required to do sexual actions with your parents or other people?

A - *Yeah, quite often, actually.*

Q - In front of this group of 20 some people, you were required to do this?

A - *Oh yeah, yeah. Alone, separately, taken aside at some of the parties that they had. And then also, it wasn't like I was the only one being watched or anything like that. It would just be like an orgy situation where whatever, whenever, however, with whoever. Situations like that. it was just basically whoever wanted you—that's who you had to be with.*

Q - If you were to say something about your concern over it, your fears and so on. Who could you tell about your fears about what was going on? You couldn't tell your parents, is that right?

A - *Oh no! There was no one you could tell because if you told, you would die. It was clear that you weren't allowed to tell anyone. Your life was constantly threatened, and that was just the way it was.*

Q - Let's talk about some of the rituals, if you're willing to give us some specifics. At some point in the past, you've mentioned to me that you were required to kill small animals, pets, and that was used as a form of creating fear in you. Is this right?

A - *I don't remember actually killing animals. I had them killed in front of me. and I had my own pets killed, sometimes, in front of me.*

Q - How did you feel when you saw something that you loved and cared for killed right in front of you?

A - *Terrible. I had one of my pets killed in front of me, and I temporarily lost my mind, I'd say. For about a period of like maybe an hour, I was hysterical.*

Q - Where your parents there when it happened?

A - *It was my father that killed my pet, and he tricked me into getting the pet to come to me, and then when he came to me, my father was standing behind me with a pitchfork, and he cut him in half and laughed about it. And always, I'd have pets and they'd disappear. Most of the other pets weren't killed in front of me, but they would just be discarded when I was gone. And it was all used in different ways to keep me from telling people, or reaching out to people, or getting close to people so that all the little secrets could stay in the family. It just kept me from forming close relationships with anyone outside the family; it was just the constant threat.*

Q - So your father had quite a lot of power over you. What about your mother; did your mother have power over you, too?

A - *Oh yeah. She had probably as much or more*

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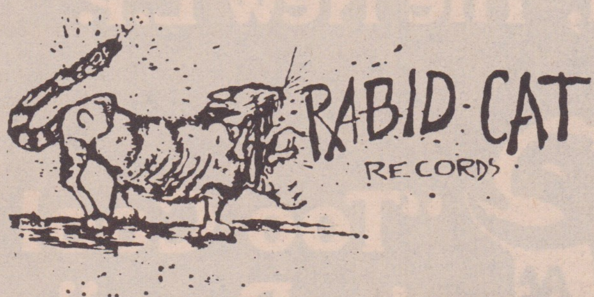
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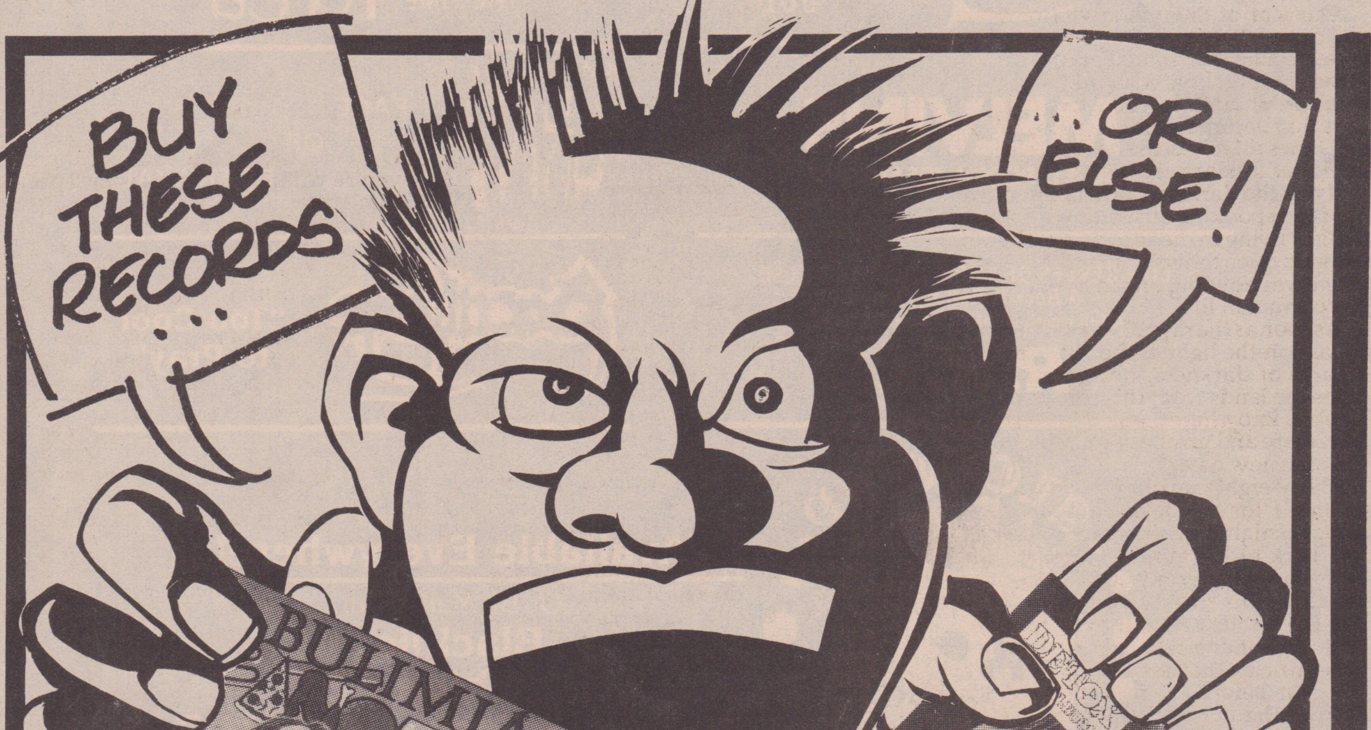
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power over me because she constantly threatened me.

Q - Okay, let's talk about an incident that you described to me some time ago where an actual child was killed, a small child was killed. Where you involved in the killing of this small child?

A - *Oh, I saw a lot of children killed. There was only one incident where I was involved.*

Q - How were you involved?

A - *Well, I was asked to either kill the child myself or die myself. I was given the choice of my life or the child's life. And I chose to live. So I did assist in the killing of this child. I did.*

Q - Tell me what was going through your mind when you had to kill another human being, even being five years old.

A - *I'm trying to remember. It was sort of like going insane for a minute. I felt really terrible about it. I probably felt bad about it my whole life so far because I felt very guilty about it, and I felt very sad doing it, and I was crying. And I felt terrible. And i felt bad that I chose my life over the life of the child , but we're all programmed to live, and I chose to live . And I think probably I've been punishing myself for ot all these years, and I'm not over it yet. I think it has a lot of basis as to why I feel guilty all the time and apologetic for everything and why I probably stayed on drugs and tranquilizers and everythong else....But with the child itself......I made peace with the child. I actually, since I was the same age—maybe a little older than the kid—I asked the child before; i said, "forgive me 'cause I'm really sorry about this. I feel really bad." And the kid looked at me and said, "I forgive you." It was just like little kids talking to other little kids. There's not like a big complicated, intellectual moral thing at stake. It's like: we're in this together, we're stuck, and not both of us are going to live. I mean, we both knew it, and we were both drugged, too. We were given drugs and things. It was a terrible thing, a terrible thing..*

Q - Did the child suffer long?

A - *No.*

Q - So the death was very quick?

A - *I started it, okay? And then the adults finished it.*

you prepped for this death of this child by having to observe children be murdered?

A - *Yeah, I'd seen lots of other deaths before. And I'd seen much worse deaths before.*

It is indeed an important investigative journey into the non-fiction dark alleyways of our society—Satanic cults. Portions of this interview will continue next issue as well as other pieces of vital information on the subject of Satanic cults. Until then my friends, Peace, Love, Unity and Knowledge! The Irish Rocker.

In a recent record review, I described a certain skin band that has racist overtones as "traitors to the working class they purportedly champion." I'd like to explain what I meant by that.

Suppose you were a part of the ruling class in the United States (and yes, there is a ruling class. It is estimated that about 2/5 of 1% of the population here owns 80% of all corporate stock, 90% of all tax exempt bonds, and 1/2 of the U.S. national wealth and income. And, by the way, 95% of the ruling class is Christian—so much for the claims of America being a Zionist-controlled society). What would you want to do in order to maintain your wealth, position and power?

First off, the best way to maintain your minority control over the great majority of citizens would be to divide them (the working class). If you could stimulate existing divisions within their ranks, they'd spend all their time fighting with each other. Is it any wonder then that today's working class is fragmented into so many opposing groups: white collar vs blue collar; male vs female; white vs black vs brown; old vs young; left vs right. We have been divied and conquered.

The technique of creating a consumerist middle class is used by all budding capitalist countries. A middle class is a bought off working class, a percentage of former "have nots" who, for a price, get elevated to a point where they have something to lose. They no longer fear their bosses, but now fear those poorer than them who want into the limited space they occupy. The middle class becomes economically conservative, a buffer willing to do the dirty work of keeping the masses in line, the mid-to-upper middle class, the managerial class. These people tend to think of themselves as future bosses. They may be tenants, but they'll vote against rent control because they think someday they'll be landlords. They'll be anti-union because they think as future management.

Another way of dividing us all is by race. Since World War II, the white working class has largely been elevated to lower middle, middle middle, and upper middle class. So who's gonna do the shit work they used to do? Well, it's largely the minorities—either native born blacks and browns, or else aliens willing to do shit work for shit wages because it's still higher than they'd get paid in their poverty-stricken homelands (more on that later). But, the newly elevated whites, especially those who are borderline working class, fear the "new working class", dread them wanting to move up the ladder, challenging their own meager steps ahead. And those "poor white trash" folks that didn't get economically elevated at all—instead of finding common cause with blacks, etc, they feel even more threatened and disempowered. There are only so many openings on the way up in capitalism, and people are pitted against each other for them. The "Black Power Movement" in the 1960's should have been more properly called the "Black Equality Movement", where blacks wanted to regain their self-respect, as well as economic equality and some political power. But poor whites felt that blacks would gain at their expense. Hate mongers seized on this, turning worker against worker. This trick dates back to the Reconstruction era following the Civil War, where conservative white plantation owners rallied "white trash" to oppose civil and economic rights for the former slaves. It's no different now. The Klan, Aryan Movements, etc., use insecure whites to fight against progressive movements, under the guise of anti-communism or anti-semitism. In this sense, yes, the white power movement is a tool of the bourgeoise—the same class they claim to hate as much as they hate the "communists". It keeps us divided. Even when a black politician like Jesse Jackson advocates rights and power for all the disenfranshised, poor whites are largely unwilling to see that he best represents their interests, but because he's black, they cease thinking clearly.

Another reason the thinking of the ultra-nationalists is outdated is due to the following international tactic employed by the capitalist class. By propping up repressive military regimes or "democratic" regimes that depend on their local military and U.S. military aid for their survival (again under the guise of "anti-communism"), U.S. multinationals have created locales to move their factories to. When unions in the North made labor expensive, industry packed up and moved to the South. When the South too unionized for better working conditions, the factories packed up and got moved to Korea, Taiwan, Chile, etc. There, dictatorships supported by the U.S. insured very cheap labor (unions were crushed as being "Marxist"), as well as very cheap natural resources to exploit. So, in a way, the new U.S. working

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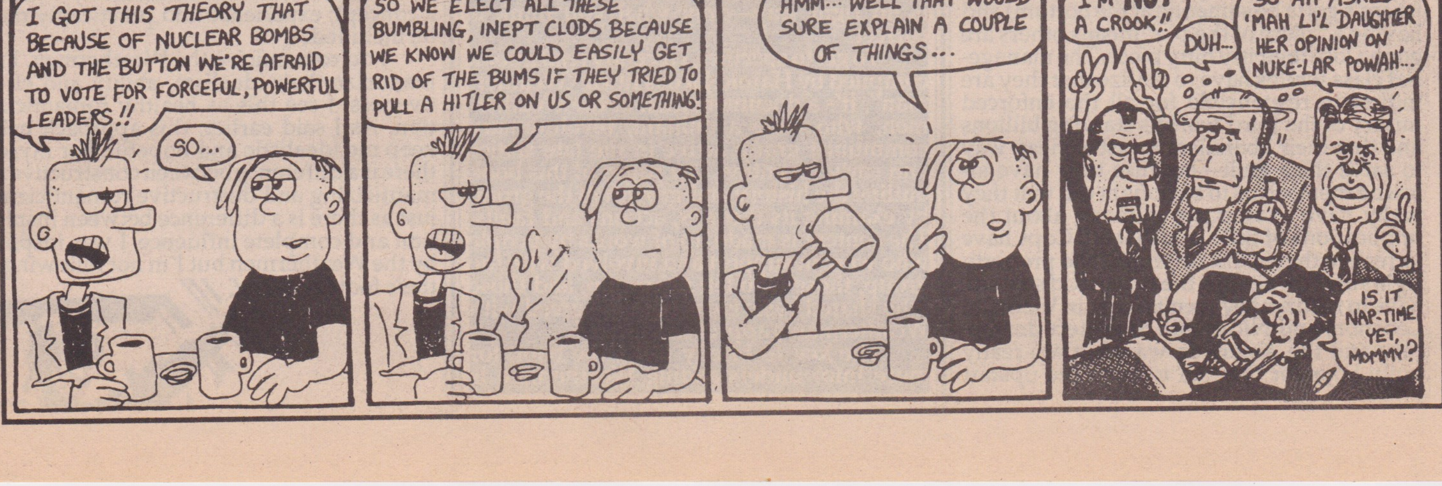
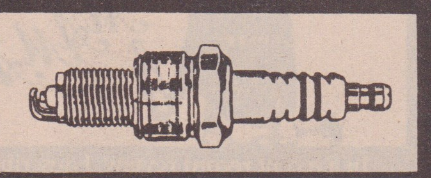

I GOT THIS THEORY THAT BECAUSE OF NUCLEAR BOMBS AND THE BUTTON WE'RE AFRAID TO VOTE FOR FORCEFUL, POWERFUL LEADERS!!
SO...
SO WE ELECT ALL THESE BUMBLING, INEPT CLODS BECAUSE WE KNOW WE COULD EASILY GET RID OF THE BUMS IF THEY TRIED TO PULL A HITLER ON US OR SOMETHING!
HMM... WELL THAT WOULD SURE EXPLAIN A COUPLE OF THINGS...
I'M NOT A CROOK!!
DUH...
SO 'AH ASKED 'MAH LI'L DAUGHTER HER OPINION ON NUKE-LAR POWAH!...
IS IT NAP-TIME YET, MOMMY?

class no longer had to be in America, but was now overseas as well. If any country under U.S. economic domination dared to sieze its economy to better its own citizens (Chile, Cuba, Nicaragua, Guatemala, Iran, etc), the CIA, military, etc., would intervene to topple it. It had little to do with "supporting democracy", and a lot to do with protecting U.S. ruling class economic interests.

So, at home, American workers lost their jobs to cheap foreign labor here and overseas. Instead of realizing that this only benefitted the ultra rich, and organizing themselves to stop the world ruling class (multinationals of many Western countries work together to create this situation), U.S. workers took out their frustrations on each other, or on those even less fortunate than themselves. Jews are blamed and synagogues are defaced, Japanese cars are smashed in Detroit, starving illegal aliens (starving because their economy at home is maintained at such a level by ruling class interests there and in the U.S.) are blamed by the Klan, etc. It's no accident that the government, mass media and owners are very happy about this—as long as we blame the wrong parties, they stay in power.

So, when white nationalist organizations claim to be fighting for the working class by oppressing women's rights, minority rights, gay rights, when they point fingers at the boogey man (Jews and Commies), they're only aiding and abetting the real culprits, the ones who get richer off our divisions and weaknesses. The only way this can change, where the majority can rightfully take control of the wealth they create, is if the workers of all countries—regardless of skin color, collar color, sexual organs, or country of accidental birth—realize that we are all getting screwed by the same master. We are all slaves to the same owner. He's not a Jew, not a Commie, not a gay, not a poor white. He's largely invisible (which is no accident—the super rich, those who actually own the controlling interests of major industry, keep a very low profile) and he's laughing all the way to the bank (he owns). Not only that, he gets a big grin every time some jerkoff advocates white power. Cuz these guys are white, they already got the power, and they love to see us attacking each other.

A long time ago a group called the Wobblies hit the nail on the head: "Workers of the world unite!". That still stands today. If workers of the capitalist state West and state capitalist East, if workers of the male gender and female gender, if workers who are underemployed and overemployed, if workers of pink skin and pigmented skin all fought for change that betters all of us, then change would come. There's no room for dividers. Blacks have to realize that full employment means capitalism can't work (there's gotta be someone at the bottom) and having a "piece of the pie" means others are gonna lose their itty bitty piece. The managerial class whites have to realize that they are indirectly responsible for all the enforced misery of the third world's starving billions and that their liberalism is just a cheap way to salve their guilt—because they have allowed themselves to be bought off, that they really have to stop not thinking about the implications of their role in it all. Cops have to realize they work to protect the property rights of a few against the many. Kid soldiers have to realize they aren't dying in Vietnam, Lebanon, and Nicaragua to protect democracy and the American way, but are really bully boys for the rich to keep the upstart poor in line. And racist whites have to realize they are being used by the tools of the rich to keep us divided and fighting a phantom.



EASILY AMUSED

MARTIN SPROUSE

More than once I've been accused of being caught up in the romantic aspects of ideas, theories, and images. Yes, I'm guilty of this and to be honest it happens more often than people will ever know.

The definition that connects closest with my situation is as follows:
Romantic: marked by imaginative or emotinal appeal of what is heroic, adventous, remote, mysterious or idealized.

I'm sure I'm not alone in finding this defintion easily adaptable to a certain amount of my ideolgy and I think most people could relate to their own.

As I see it, we encourage our minds to romanticize most of our thoughts to their fullest potential, whether good or bad. This is a healthy ingredient in building a strong, explorative imagination and acts as an important essence in the process of one's creativity. At its best, romanticizing accomplishes a sound means of support for people who have a solid idealistic side. At its worst, it insures false support and hope turning expectations into disappointments.

As for myself, I find it quite easy to romanticize an idea because, for me, it's a way of gaining a small amount of comfort. By comfort I mean the sensation of finding a concept that I can belive in and share common ground with the majority of aspects of that idea. I see this happen to myself with politics, namely those concerned with change or commonly known as revolution.

I don't spend that much time fanticizing for the standard rich and famous ritual. My attention is pulled in by the basic concept of revolution. This is partly because most of what I do is in some way connected to what I see as a better, caring solution/approach to political situations. The remaining parts for this attraction can simply be narrowed down to political naivete.

Those of us who try our best to think objectively know that revolutionary theories are not simple. They're extremely difficult to put into action (no matter what degree, personal or social) especially if the general atmosphere is numb to acceptance and understanding. Revolution has such a simple defintion yet so difficult to implement. There is no right way—only what you think is correct.

To get to specifics, I recently read a book compiled by Harold Jacobs titled "Weatherman". It's a documentation of the Weathermen, who were a militant, revolutionary communist group active in the late sixties and early seventies. The pages of this book outline the history and growth of the group by examing its theories, actions and faults. The content is made up of words by people who were in support and involved with the group, those who left the group, and those who shared basic ideas but dissagreed with Weatherman's approach.

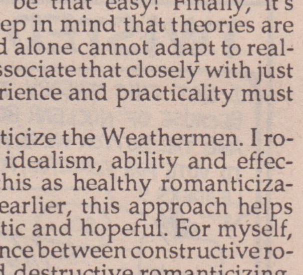
The key to briefly (read the book for more info) understanding Weathermen is realizing that this group was convinced that it was the right time for a left wing revolution in America. It was time to bring the war home and stop U.S. impearlisim at its place of conception. This was a nesessity and had to be done. This was not going to be a peaceful revolution; Weathermen, for the most part, was armed and ready to fight. If you weren't ready to fight (or die) for the cause you weren't part of the Weathermen. They aliented loads of people with their extreme views but that shouldn't be a surprise when you realize the amount of apathy, ignorance and force they were up against. They had to be extreme to see any of their ideas go beyond words and into effective education, symbolic solitdarity and armed action.

Naturally, I found common ground with the Weathermen, more so than with the Spanish or Russian revolutionaries because of the general time period, location and the type of oppression that I have been living with for 22 years. On the same hand, it's easy to see how I would romanticize Weatherman's existence. When reading about this group's direct action, my mind was filled with mysterious excitement. These people were not revolutionaries in a peasant-dominated country, but rather active revolutionaries in an industrialised country—the United States, one of the strongest and mentally-jaded countries in the world. The Weathermen fought the same battle that I'm fighting right now. I have yet to feel the sensation of revolution or direct action change in my life time; who knows if I will but the Weathermen did and took it to its fullest extent.

I do not completely agree with the Weathermen (they had a lack of good organization/communication, general arrogance and their simplification of complicated theories) but in many ways I can justify to myself what they did. They possessed sincere dedication towards much needed change.

As often as I romanticize politics, I have to remind myself of some important factors in my basic ideology; it's not good to just look at the end result (sucessful march, bombing etc.), but also at the hard work, compromises, failures, experiences that brought about that result. Details cannot be ignored. It would scare the hell out of me if I was to discover that I was trying to find all the answers to my internal gut feelings from one person or group. I'm not looking to be lead or to follow. I will not subject myself to a theoretical template. This is an escapist approach to education because you're letting others do all the work. Why give up your individuality for a complete set of answers? It can't be that easy! Finally, it's important to keep in mind that theories are just theories and alone cannot adapt to reality. You can't associate that closely with just a concept; experience and practicality must be included.

I do romanticize the Weathermen. I romanticize their idealism, ability and effectiveness. I see this as healthy romanticization. As I said earlier, this approach helps keep me idealistic and hopeful. For myself, there is a difference between constructive romanticizing and destructive romanticizing, just as there is a difference between inspiration and complete influence. I was inspired by the Weathermen but I'm not following in their footsteps.



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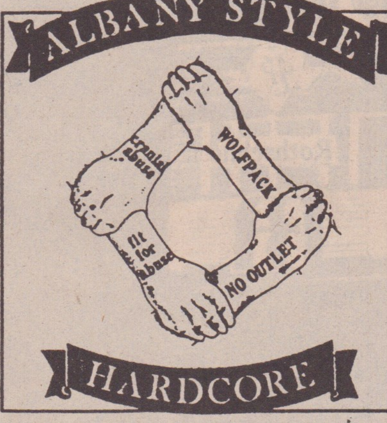
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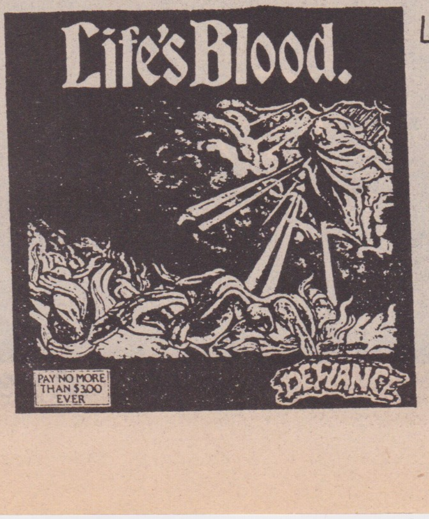
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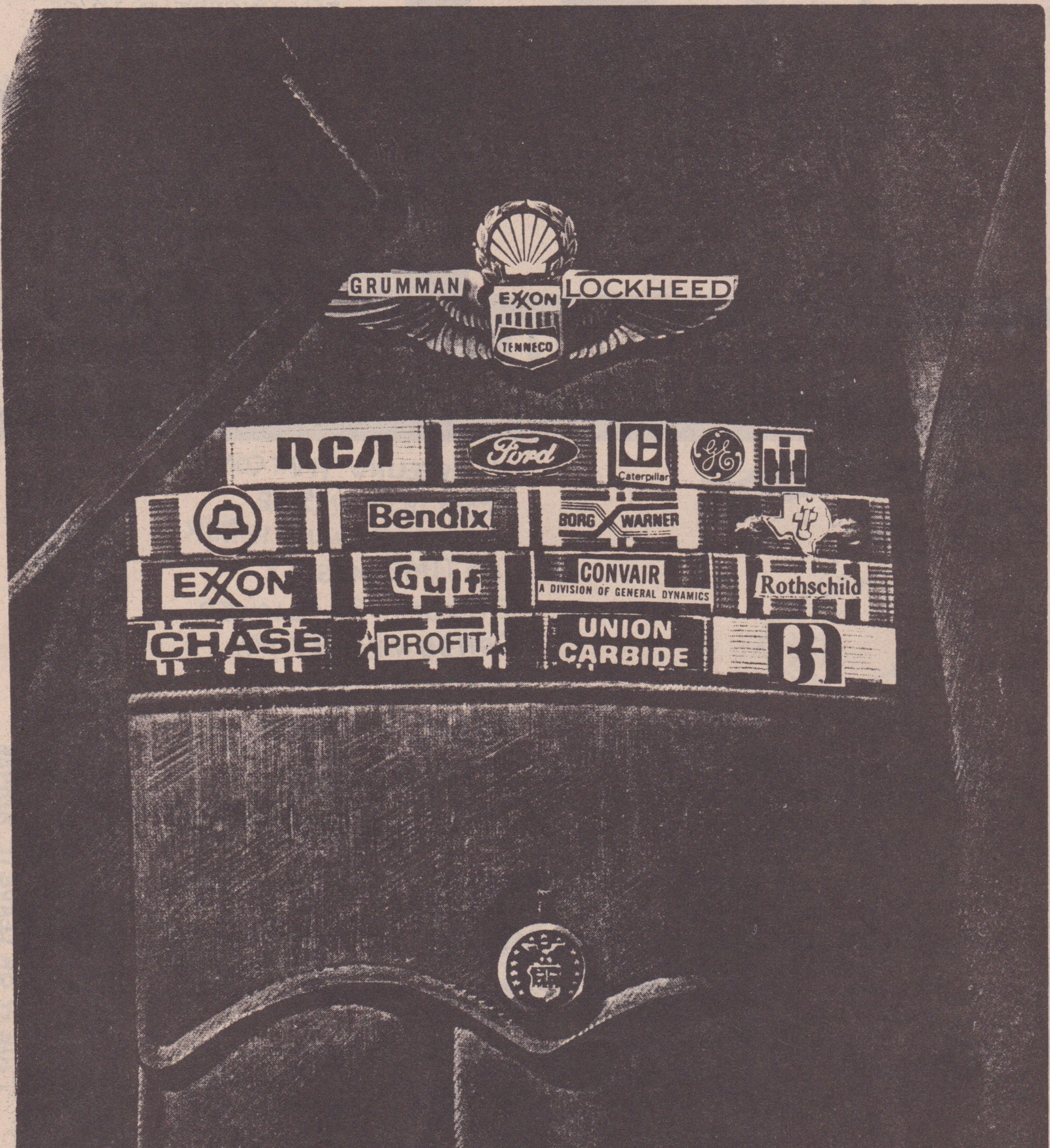
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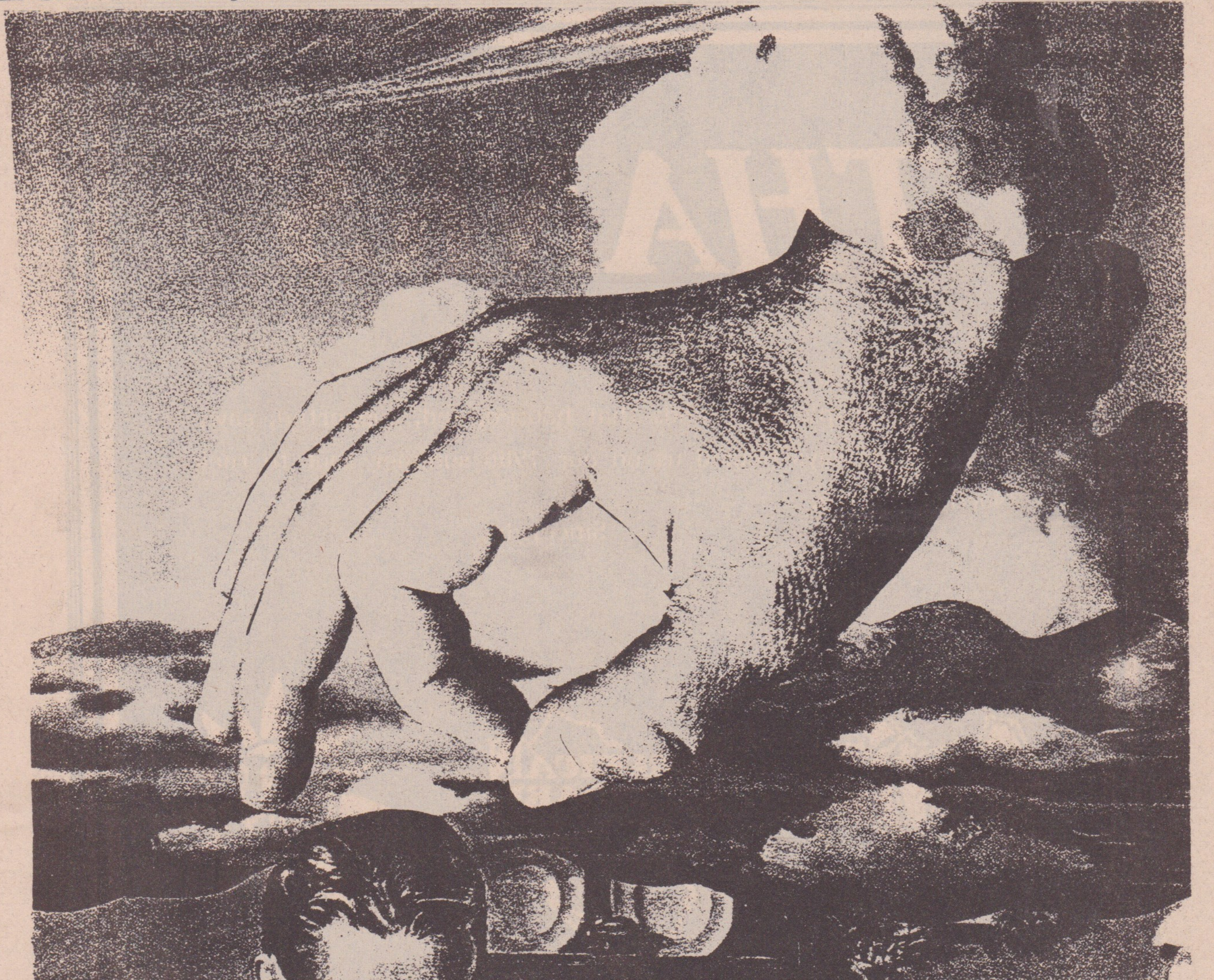

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MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

Rear-ended Reality

See Page 3

NICARAGUA BOOTS U.S. AMBASSADOR; ----WE RETALIATE---- WANNA KNOW WHY?

By Tim Yo

The government of Nicaragua announced recently that U.S. Ambassador Richard Melton and 7 of his aides have been told to leave the country. In response, the United States announced that Nicaragua's ambassador, Carlos Tunnerman and 7 of his staff were being expelled from the U.S. Articles in the U.S. press focused on how ill-timed this move was on Nicaragua's part, how it was linked to a new crackdown on any dissent within Nicaragua, and how outraged Congress was at the move, which might result in a U.S. resumption of lethal aid to the U.S. backed Contras.

That was about all that got mentioned in the mass media. Here's what didn't get said.

The U.S. ambassador recently attended a meeting of the major manufacturers and owners of private enterprise within Nicaragua in the city of Esteli. Big deal, right? Even if this association supports the capitalist non-military opposition to the Sandinista government, just because the U.S. ambassador was there shouldn't be any giant threat. So why the expulsion? Is the American media correct in its coverage?

Here's a bit of background information which might shed some light on the matter. In the early 1970's, the people of Chile democratically elected a Socialist-Communist coalition to its presidency. From the outset, the United States government, those big supporters of "democracy", actively worked to undermine that government. At first, the C.I.A. funneled money to the opposition Christian Democratic Party and smaller right wing parties in hopes that the Left could be defeated in the interim Parliamentary elections, enabling the opposition to paralyze the program of the government, This program included the nationalization of Chilean re-

Continued Page 4 Col 3

RIOTS ROCK NYC PARK

The Social Event of the Summer of 1988: The Police "Bash" in Thompkins Square Park. Aug. 6, 1988. New York City. By Lily Valentine-Smith

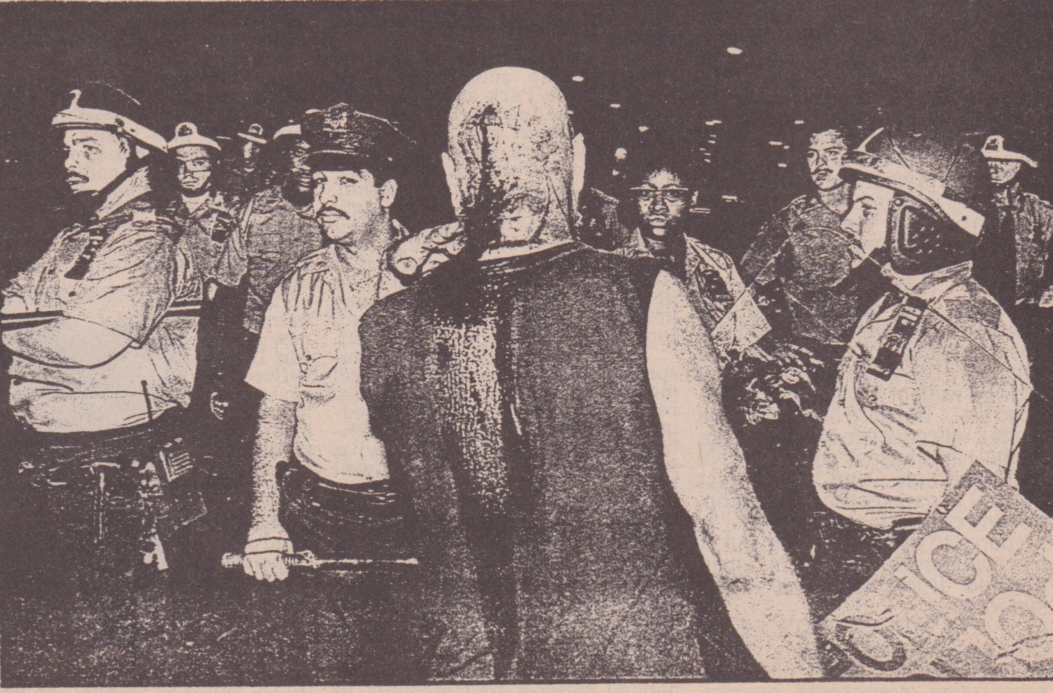
Yesiree kids, it certainly was a night to behold.It was a veritable feast of authoritarian folly. And let me tell you, I've never seen so many people look so good wearing the exact same thing at an event—that being blood. Tres rad, I must say, and ever so much more appealing than those appaling BLUE UNIFORMS. Ugh, how gauche and uncivilized! Well darlings, for those of you who missed this "riotously fun" event, allow me to fill you in.

First the background info. It seems that some of the residents of the East Village found the nighttime action of the park just a bit too noisy. They were tired of all the shenanigans of the "druggies, punks, and skinheads"—notice how they conveniently lumped all three together—carrying on in the park until the wee hours. So, they called together a meeting of the community board, (which as a member of the community, I heard nothing about) and voted to close the park at 1 a.m. every night. Far be it from them to consider that many squatters and kids with no place else to go used the park as a refuge, and that many use the park as a home. No, they must shut the whole fucking thing down, bypassing alternatives such as a simple noise curfew or an increase in police presence. Well, perhaps they weren't so inconsiderate, after all, they did rope off a specific section of the park for the homeless to be concentrated in. Sweet, eh?

Well, gosh darn it, people just weren't going to sit back and let the city tell them they can't hang out in their piss and pig-ridden park any time they want! People began buzzing about the real motive for closing the park. Was it to prevent the punks from congregating? Did some real-estate developer pay off the city, so they could further gentrify the area? Did they actually want to concentrate the homeless into an encampment? Was this the beginning of martial law in New York? Did the city actually do it in an attempt to reduce the neighborhood drug dealings and doings?? (Oh, come now, let's get serious!) Amidst all the questions, one thing became clear to everyone; what the city was doing by imposing a curfew was wrong, and they weren't going to get away with it! Time for action: PROTEST!!

On July 30, the first protest was held in the park at curfew time. People brought instruments and other noisy things, and despite the fact that

Continued Page 4 Col 1



Down on the streets, giving poor the heat, with their guns and clubs, doin' it all for fun-Photo J. Hamilton/Village Voice

BOB Z FOUND GUILTY-------
SANITATION DEPT KANGAROO COURT FINES OVER $3,000.00......
FOR POSTERING!!!!!!!!

by Bob Z

Well, the verdict is in and as expected idiocy wins out once again in this wonderful system of justice of ours. Z's testimony that A: He did not post the flyers, B: He is not even a music promoter, and C: He does not make any money whatsoever from being involved in shows or flyer posting was found to be "not credible" by the Sanitation Department lawyer who-served as a judge in this case. The evidence presented by the prosecution consisted of a couple of newspaper articles that described the case and that named Z as "a music promoter". Anyone who has any familiarity at all with the shows Z has been involved with knows that while money may pass through his hands, it doesn't wind up in his pocket, other than to cover expenses. It's the performers and people who work at these shows who make whatever profits there are. But the Sanitation Department has made its case to pin the entire responsibility for these events and the flyers associated vith them on Z, since that is the most convenient method for them to squeeze money from people. They accuse him of being "a music promoter" on the level of who knows, John Scher or something, a ridiculous state of affairs indeed, but of course their own court upheld the decision.

Z intends to appeal the case but faces two very difficult immediate obstacles and one smaller one. The first obstacle is getting a team of competent attorneys who will do over $10,000 worth of legal work for free. The ACLU has been consulted but has made no commitment. The contact person there is Norman Siegel, ACLU, 132 W. 43rd St., New York, NY 10036, should you decide to send a letter of support...keep it short and to the point. Other possibilities for legal help exist but will cost too much and/or seem inadequate to the task. Z has until September 18th to come up with $3,000, the entire amount of the fine which must be posted as a bond before any appeal can be allowed. That is the second big obstacle. He doesn't have this money, but he intends to plead this case to local politicians and see what they can do to get his appeal allowed without having to post the bond first. The third obstacle is the funds it will require to bring the case to the next highest court, the NY State Supreme Court. It will cost $1,000 in various filing, transcription and clerical fees to do this. Z is prepared to pay this $$ from out of his own pocket and from funds donated from well-wishers and supporters.

WHAT YOU CAN DO TO HELP: Contributions to the legal fund should be made out to: STOP-GRO (stop prosecuting grass-roots organizers), c/o Sarris Bookmarketing, 125 E. 23rd St., #300, New York, NY 10010.

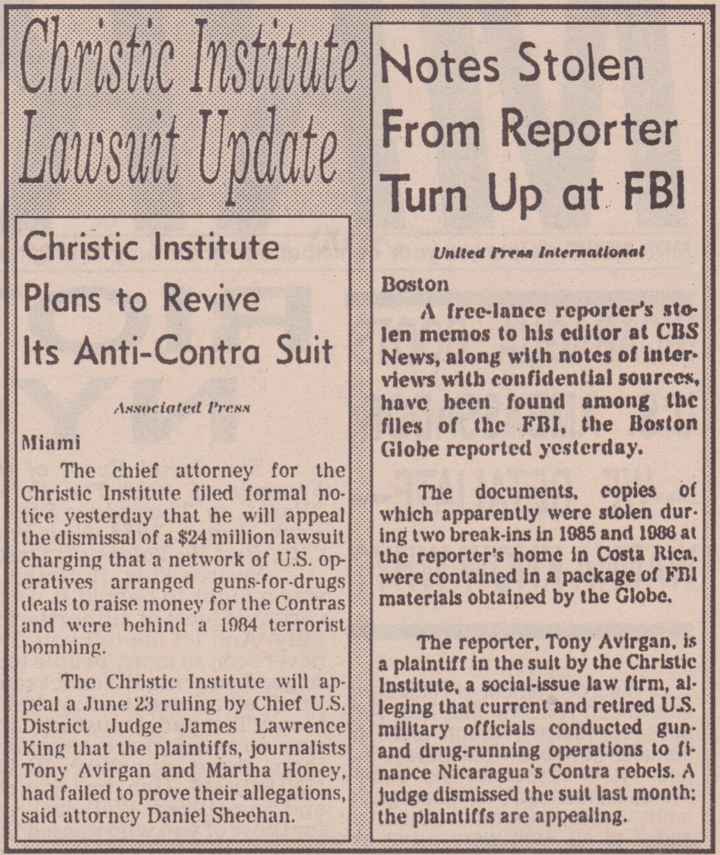
Letters of outrage should be directed to: Sheldon Leffler, City Council, 250 Broadway, 22nd Fl., New York, NY 10007. Make certain you talk about the CITY POSTING LAW.

Letters of outrage also to: Abe Gerges, City Councilman, 16 Court St., Bklyn, NY 11241; Stephen DiBrienza, City Council, 250 Broadway, 23rd Fl, New York, NY 10007; Edward I. Koch, Mayor, City Hall, New York, NY 10007; Brendan Sexton, Commissioner of Sanitation, 125 Worth St., New York, NY 10013; Ruth Messinger, 486 Amsterdam Ave., New York, NY 10024.

These people should be encouraged to investigate the abusive Sanitation Department Poster Police Unit. They investigate corrupt city agencies: NYC Dept. of Investigation, 80 Maiden Lane, 17th Floor, New York, NY 10038.

Also, it should be noted that the Polish dissident group, WIP, which has been harrassed by the Red military for their anti activities behind the Iron Curtain, have spoken out against the City Posting Law and the Department of Sanitation Poster Police. They are currently circulating petitions and denouncing the NYC government for their repressive activities.

WHAT YOU CAN ALSO DO TO HELP: Reprint the above by the millions and distribute it by the billions. Tell people now before the sanitation police start this same nonsense in your town!



Christic Institute Lawsuit Update

Christic Institute Plans to Revive Its Anti-Contra Suit

Associated Press

Miami

The chief attorney for the Christic Institute filed formal notice yesterday that he will appeal the dismissal of a $24 million lawsuit charging that a network of U.S. operatives arranged guns-for-drugs deals to raise money for the Contras and were behind a 1984 terrorist bombing.

The Christic Institute will appeal a June 23 ruling by Chief U.S. District Judge James Lawrence King that the plaintiffs, journalists Tony Avirgan and Martha Honey, had failed to prove their allegations, said attorney Daniel Sheehan.

Notes Stolen From Reporter Turn Up at FBI

United Press International

Boston

A free-lance reporter's stolen memos to his editor at CBS News, along with notes of interviews with confidential sources, have been found among the files of the FBI, the Boston Globe reported yesterday.

The documents, copies of which apparently were stolen during two break-ins in 1985 and 1986 at the reporter's home in Costa Rica, were contained in a package of FBI materials obtained by the Globe.

The reporter, Tony Avirgan, is a plaintiff in the suit by the Christic Institute, a social-issue law firm, alleging that current and retired U.S. military officials conducted gun- and drug-running operations to finance Nicaragua's Contra rebels. A judge dismissed the suit last month; the plaintiffs are appealing.

FIGHTING FOR THE SOUL OF THE HAIGHT-ASHBURY

By Peter Plate

History is repeating itself in the Haight-Ashbury district of San Francisco. On August 29th, one hundred riot equipped policemen surrounded and arrested two dozen supporters and members of the food give away organization Food Not Bombs.

Baton wielding officers approached the soup kitchen in Golden Gate Park and proceeded to corral the food handlers into a cordon without giving the command to disperse. The alleged crime has been determined to be the distribution of food without a permit.

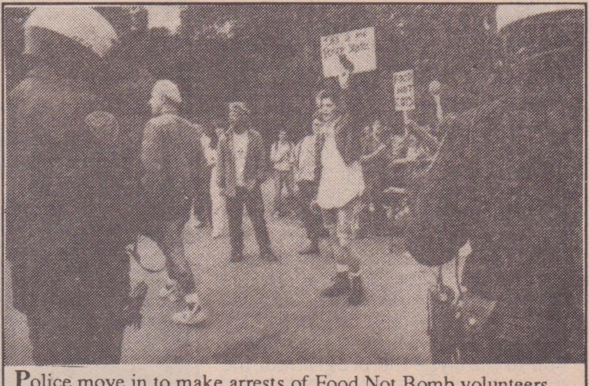
Food Not Bombs is an eight year old group from Boston. Their sole purpose is to feed the hungry and homeless. On the occasion of August 29th, Food Not Bombs was deterred from feeding the many homeless of the Haight-Ashbury for the second time in three weeks.

The police say they are responding to the complaints of local merchants and homeowners. These residents are arguing that the feeding of homeless people in the neighborhood attracts criminal activity, and reduces their safety and well being.

San Francisco is a city with thirty thousand homeless. the Haight-Ashbury, traditionally a neighborhood of affordable rents for working class residents, has undergone a gentrification process in the last ten years. Prior to the spring of 1978, banks and other lending institutions 'redlined' the district. They refused to give financial support to merchants in the area. The Haight was considered a bad risk for real estate speculation and capital investment. In the 1980's, the situation has changed. The value of property has skyrocketed, leaving in its wake a wealthier, more homogenized community of less than colorful inhabitants.

But the recent police crackdown on homeless people and the organizations that feed them is not new. In the mid-1960's, a group of veteran street actors, sensing the shape of things to come, began to feed hungry women and men in Golden Gate Park. This project was executed every day for several years. They called themselves the Diggers after the utopian English community of the same name. The new American Diggers suffered arrests and harassment, but their fortitude acquired them a national reputation as an outlaw band of food suppliers who refused price tags. The Diggers believed the distribution of food to those who need it was an inalienable human right, and not a political issue to be contested by homeowners or the police.

Today, the average cost of a house in San Francisco is 180,000 dollars. With such prices, the hungry are here to stay. The Jefferson Starship may sing 'we built this city', but if the truth is told, those who labored to create San Francisco can no longer afford to live here. In order to provide food for the homeless, the future of San Francisco must be questioned, if not challenged. In the mean time, Food Not Bombs plans to feed the Haight-Ashbury homeless despite the promise of continued police intervention.

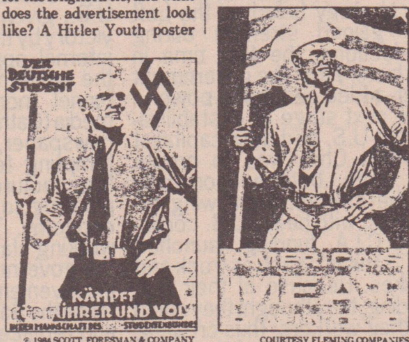


Police move in to make arrests of Food Not Bomb volunteers giving away free meals. Photo: Michael Maloney/SF Chronicle

Red Meat and Red Faces

As if red-meat promoters didn't have enough problems: First Cybill Shepard, of the "Real Food for Real People" ads, was quoted as saying she never ate the stuff. Spokesman James Garner checked into the hospital for heart surgery. Then Erik Pyontek, a college student from Trenton, N.J., went to a supermarket and saw a promotional poster put out by Fleming Companies, an Oklahoma City-based food wholesaler. The poster, showing a tall, blond cowboy holding the American flag, was meant to equate beef with patriotism. But Pyontek was reminded of a picture in a high-school history textbook. He confirmed his suspicion, then sent copies of the look-alike pictures to the press. Take away the cowboy hat and chaps, change the shirt color from white to brown, substitute a swastika for the longhorn tie, and what does the advertisement look like? A Hitler Youth poster from World War II Germany.

Fleming, which has distributed the posters to IGA, Thriftway, Piggly Wiggly, United Super and hundreds of other supermarkets across the country, says that the striking resemblance is only coincidence. "We're not trying to send out any subliminal Nazi messages," says spokesperson Cheryl Hudak. Jonathan Wood, vice president of Sully & Rozier, the ad agency that created the poster, says the artist was working from a photograph of a live model. (In fact, the model looks much less like the cowboy than the Hitler youth.) Until now, Pyontek and a shopper from Pennsylvania have been the only ones to notice the similarity. Still, Fleming officials recall what happened to Procter & Gamble when a rumor spread that the company's moon logo was a satanic symbol. Fleming is considering pulling the poster. And it has chosen a new image for its next promotional campaign: a Black Angus steer.



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COURTESY FLEMING COMPANIES

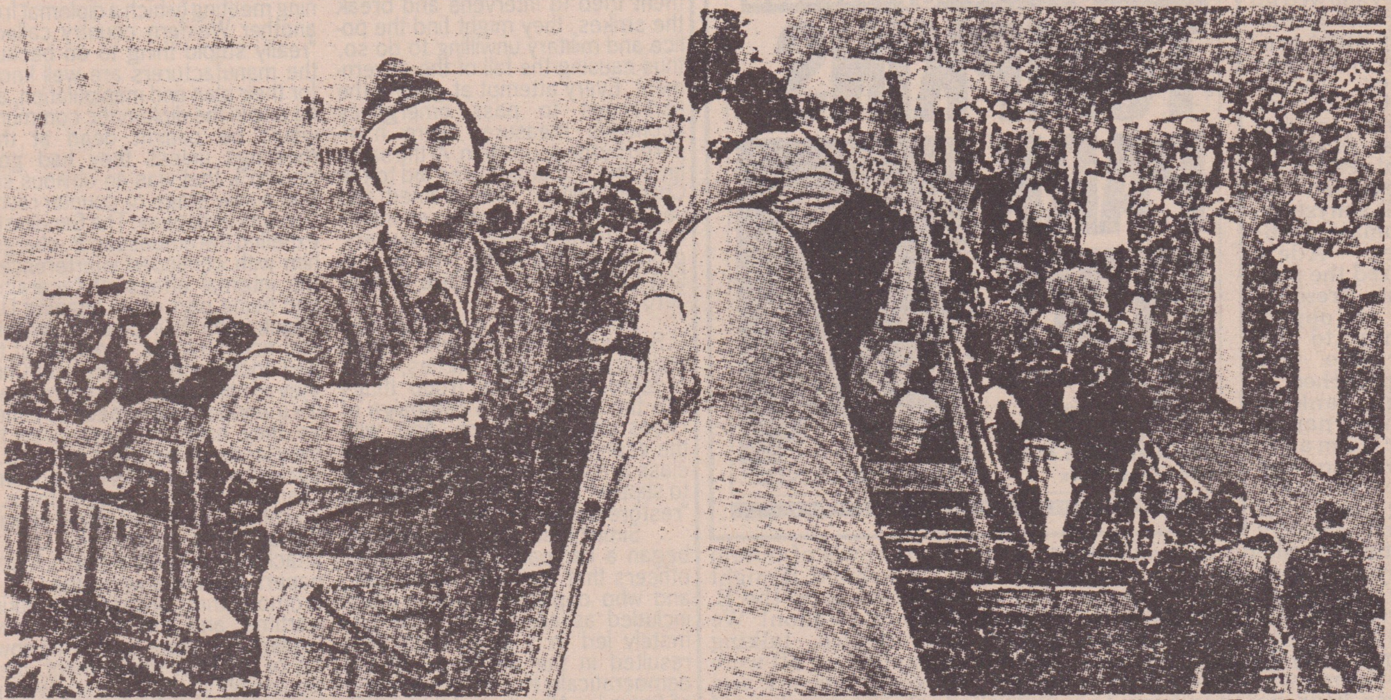
Historic beef: *The Nazi poster (left), Fleming's cowboy*

YEAH, RIGHT, A REAL CO-INCIDENCE

Picasso Card Is Tucked Away

The French Communist newspaper reports that **Pablo Picasso's** Communist Party membership card has been removed from display at the Pablo Picasso museum in Paris. The newspaper says that putting the card away from public view is a carefully timed attempt to discredit the party. French presidential elections are looming.

Museum officials said that its displays changed and there was no room for the card.



An East German border guard atop a ladder watches the mêlée as demonstrators "escape" over the Wall into East Berlin.

Punk refugees flee east over the Wall

From Patricia Clough in Bonn

TRAFFIC over the Berlin Wall usually tends to be one-way: East Germans going west, at the risk of being shot. But yesterday, passers-by gaped at the spectacle of 182 youngish West Berliners escaping over the Wall to the east.

And, instead of guns, the East German guards greeted them with ladders, and lorries in which they were driven off, to be identified and given a welcoming breakfast.

The escapers were an assortment of eco-freaks, drop-outs and punks who for more than a month have been "occupying" a 10-acre piece of waste land known as the Lenné Triangle. Although on the western side of the Wall, it belongs to East Berlin and was to be transferred to West Berlin in a tidying-up agreement due to come into force on 30 June.

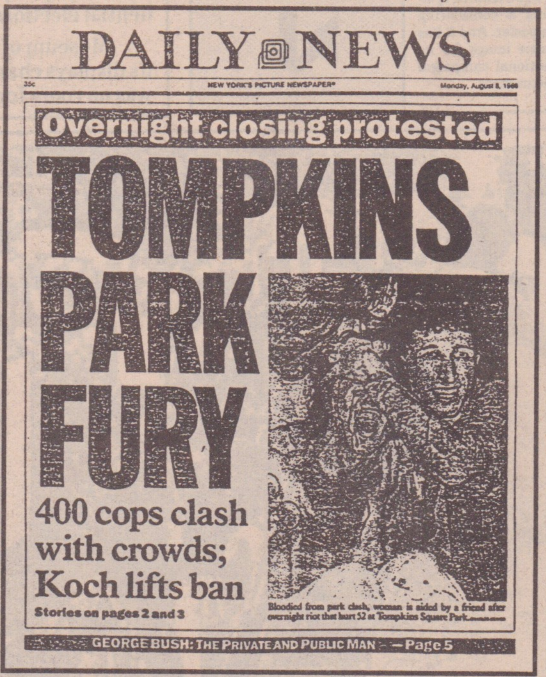
The burning concern of the occupiers, they said, was the 161 varieties of plants, eight apparently on the verge of extinction, which had flourished there in the 27 years since the Wall went up, and which would disappear under a new road to be built once the land passed to the West. The fact that the West Berlin Senate is now planning to run the road underground was not allowed to spoil this unique chance of having a go at the authorities.

And there they lived, in tents and makeshift wooden shacks, cultivating potatoes and keeping hens and goats. It all ended very quickly at dawn yesterday, five hours after the land officially passed to the West, when the police surrounded the camp and moved to evict the occupants. Most of them headed for the Wall with makeshift ladders, others drove to a nearby crossing-point.

Later in the day they trickled back to West Berlin, to be met by policeman wanting their names and addresses. One was arrested, the rest allowed to go home. Whether the 161 plant species survived their month-long protection is not yet known.

NY RIOT *From Page 1*

they were met by a large number of cops, they refused to leave at 1 a.m. A few people were arrested, but the cops retreated! Everyone was jazzed by this small victory, and they boogied down by the park bandshell all night. BUT, as I said, it was a small victory 'cos the curfew was only lifted for that one night. UH OH! But the demonstrators were unfazed, and organized another demo for the following Saturday night, August 6. Coincidentally, it was the anniversary of the bombing of Hiroshima, but no on was expecting the bomb that was dropped here in 1988.



DAILY NEWS

35c NEW YORK'S PICTURE NEWSPAPER® Monday, August 8, 1988

Overnight closing protested

TOMPKINS PARK FURY

400 cops clash with crowds; Koch lifts ban

Stories on pages 2 and 3

Bloodied from park clash, woman is aided by a friend after overnight riot that hurt 52 at Tompkins Square Park.

GEORGE BUSH: THE PRIVATE AND PUBLIC MAN —Page 5

Well, New York's finest certainly don't believe in being fashionably late, because they showed up for the Saturday night protest on Friday! They turned out in droves, some in riot gear. Since the real reason for the curfew was still a mystery, roomate Debbie Adele seized the porcine presence as an opportunity to dig for info. She approached a high ranking official named McNamara, who looked ever-so-dashing with his portly, porky girth squooshed into a snappy polyester number, and asked the deadly question: "Why the curfew?" The reply was grunted out something as such: "oh-the-community-board-voted-to-do-it-and-whadda-ya-mean-these-kids-got-nowhere-to-go?They're-all-from-the-suburbs-anyhow, and besides, we can't solve all of society's problems, now can we?" Well, ya can't if you don't give a shit. Mr. McNamara, sir! Then, as if to justify his pre-protest presence, he presented to her, a flyer which read: "Our organization will destroy your homes...This will be your only warning. Act now." He stated, "This is what we're up against." Well, I know I'm often a bit awed by the inflammatory, attention-hungry propaganda of Missing Foundation too, but I wouldn't call out riot sqaud for them! (For those of you who don't know, M.F. is one of a slew of New York bands whose talent for hawking exposure exceeds their musical abilities.) Well, Debbie then left McNamara, determined to attend the protest, not just for the park itself, but for the princple of the issue. At this time it was still kept unclear why the park was being closed at night.

Like two quivering, civilly disobedient debutantes, Debbie and I readied ourselves Saturday night. We shunned our formal E. Village gear in favor of a more casual, radical chic: sneakers for jumping fences, pants to cover our legs to run through bushes, etc. Properly attired, we hit the scene in the park. Wowee!

And what a scene it was! I'll be darned if everyone we knew wasn't there, if ya threw in a couple of bowls of potato salad and a jello mold, it might just as well have been the E. Village summer reunion! We mixed and mingled, talking about how excited we all were about the good turnout and marvelled at the number of cops. To be conservative, there were about 30 squad cars and vans, 10 mounted police, swat teams on the roofs of about 20 buildings and not to mention the 200 or so foot-patrolmen. Flattered as we were by the impressive police presence, we voiced our gratitude with chants of "The park belongs to the people.", "Die yuppie pigs", and people started marching around the perimeter of the park. At 12:30 or so, most everyone had gathered by the park entrance at 8th street and Avenue A. The cops were anxious, and so were we. All throughout the evening firecrackers were being set off, and, although festive, they didn't help quell the mounting, tension. As more firecrakcers

Continued Page 6 Col 1

NICARAGUA *From Page 1*

souces, much of which was owned by U.S. multi-nationals like ITT and Anaconda Copper. Those companies also financially poured money into the Chilean capitalist parties, but the strategy failed as the Left actually gained strength during those elections, the first time in Chilean history that the government in power added senatorial power.

The next stage of destabilization by the U.S. and their capitalist allies within Chile was to create internal strife, both economically and in the streets. Right wing organizations, with heavy U.S. corporate and C.I.A. funding, launched owners' "strikes", such as truck and bus strikes. Because of their outside funding, they thought they could outlast their workers, thus creating splits within the ranks of the working class as well as damaging the economy of Chile. If the government tried to intervene and break the strikes, they might find the police and military unwilling to do so, thus causing the fall of the government. Every attempt at getting the parliament to pass emergency economic measures were hampered by the opposition. At the same time, the U.S quadrupled aid to the Chilean military (U.S. trained and very right wing), as well as economically strengthening the owners' groups—at the same time as cutting economic aid to Chile to near zero.

Adding to this confusion was U.S. support to outright fascist organizations and parties, who ordered their shock troop thugs into the streets for a campaign of chaos and intimidation. And, with the economy suffering, the middle class grew more and more inclined to support a move by the military to "restore law and order".

Simultaneously, the military began a campaign to rid itself of officers that were pro democratic and who opposed a coup, which included assassinations. This ultimately led to a coup d'etat that resulted in the overthrow of the democratically elected government of Salvador Allende and the institution of a military junta headed by General Augustin Pinochet, who rules to this day. He is responsible for the disappearance, murder and expulsion of tens of thousands of Chileans.

Nicaragua is well aware of the "Chilean Strategy" formulated by the C.I.A. and Henry Kissinger. Things are a bit different for Nicaragua, though, because the Sandinistas gained power through a military revolution against the U.S. backed Somoza dictatorship. The only "military option" for the U.S. was by funding an outside mercenary force, the Contras, but that plan hasn't produced an overthrow of the Sandinistas. It has, however, severely disrupted the Nicaraguan economy. What little was left of Nicaraguan resources after Somoza fled the country with the national treasury, has had to be put into the miltary to fight the Contras instead of reconstructing the economy to benefit the workers and peasants. Besides that, military sabotage by the Contras has disrupted production. And, in order to take advantage of this, the next stage for the U.S., given the failure of a military victory by the Contras, is to support internal opposition to bring down the government. The U.S. does funnel money to the opposition media (Catholic Radio and La Prensa newspaper, etc.), and is now attempting to fund the Nicaraguan Manufacturers Association, who are planning to further destabilize the economy. Their hope is that the working class will eventually blame the government for shortages and inconveniences, and will ultimately force the Sandinistas to be defeated and replaced by pro U.S. capitalist parties.

So, when the U.S. ambassador lent his presence to that planning meeting (which a diplomat from another Western country called a "really stupid thing to do because the manufacturers are well known for their plan and manipulation, and no one in the diplomatic community would be caught dead at their meetings unless they had good reason"), that was an obvious sign that a new stage of counter-revolution was underway. The Sandinistas expelled the ambassador, charging him with continued interference in the internal affairs of Nicaragua, and being part of an ongoing U.S. attack upon their country, militarily and economically. Looking at the well-documented example of Chile, they are probably quite correct, and it's a wonder they've been as patient as they have till now, given the thousands of lives lost to the U.S. backed war as well as the economic shambles we've brought them. If any other country engaged in building an army outside the U.S. to attack us across our borders, funded papers and radio within the U.S. to promote their propaganda during wartime, and and met with union leaders or owners to plan the downfall of the U.S. government, there would e ntional hysteria and we'd go to war.

There is a double standard at work here, and it's no surprise that the U.S. capitalist-owned mass media has failed to provide the American people with the whole picture and historical background necessary for them to make real sense about this expulsion business, never mind being able to understand the real motives behind U.S. foreihn policy towards Nicaragua and the rest of Latin America. To those who believe we have a "free press" here in the States, remember, they're free to present both superficial and out-of-context "facts", and free to present just one perspective—that of capitalism's outlook. We may get conservative capitalism's view (Reagan, North, Helms, etc) or liberal capitalism's view (Wright, Moynihan, etc.), but that's just two tints of grey out of the whole color spectrum.

NURSES GO ON STRIKE; REPLACEMENT WORKERS FLOWN IN

By Tim Yo

This was a recent headline in Bay Area papers. What I find interesting about this is the usage of the term "replacement workers". What they really mean is "scabs", a not so pretty term for people who are willing to cross picket lines and take striking workers jobs.

My point is this: the terminology we read or hear from the media helps shape our opinions, meaning the corporate press is not just some neutral entity designed to bring you just the facts and without editorial comment. The word "replacement worker" sounds like "substitute teacher", something most of us relished. It's got a positive feel to it. "Scab", on the other hand, is a nasty word describing a nasty action. Scabs are either consciousless people or desperate people, willing to fuck over other workers who have struck their jobs because of lousy conditions or wages. Whether or not you believe in unions (and I have a lot of problems with their heavy-handed or bureaucratic ass-kissing methods), it was and is the union movement that brought most of your parents' generation to the economic level you enjoy today—whether or not they belonged to unions. The bosses would never have willingly given over a reasonable percentage of their profits to the workers, but the unions forced them to deal with better wages, holidays and working conditions. Unfortunately, they failed to really provide workers with longterm security and real power over their livelihood, but the gains made by organized labor established new standards for all workers, thus helping to create today's middle class standard of living.

Nowadays, people look down on unions as riddled by organized crime or as greedy, but that's far from the typical reality. Most unions still strive for just the bare minimum in compensation for what are usually the most boring and shittiest jobs around. The media has helped engender this image, as well as the splitting of the working class into white and blue collar, which makes many snobby white collar workers think they're superior to unionized workers, and that they don't need unions because they're already well payed. They don't know or care about just how their salaries ever got established in the first place.

So, when I read "replacement workers", it just re-emphasizes the fact that our "unbiased press" is not so open. Another lesson in reading between the lines.

ONE LAW FOR THEM

By Tim Yo

Sen J. Danforth Quayle III, the Republican nominee for vice president, is in deep shit. While many people in the 1960's attempted to avoid militarty service (including this reporter, who went to great lengths to not be drafted—including dieting for a year to get under the minimum weight for my height, as well as taking every drug possible the night before my physical, and including rubbing shit in my hair and having a turd in my pants—so as to avoid having to kill the very people whose independence I supported, not to mention being needlessly killed for some fat fucker's profit), most were people whose conscience determined their paths. But multi-millionaire Quayle used family prestige to get a cushy job at home with the Indiana National Guard (during a period when the Guard was supposedly closed to newcomers, according to National Guard records) at the same time he supported the Vietnam War.

Sen. Quayle also used his wealth to get other benefits, such as "talking" a law school into letting him in after he did too poorly on the entrance test (and after his Daddy made a substantial "donation" to that school).

The issue is not so much his support for hawkish policies, but the fact that he could be in the position of sending Americans to die for a foreign policy that mainly benefits the wealthy while not having been willing to put himself in the same position when he had the chance. Quayle isn't the only American receiving special justice (see accompanying photo), and merely exemplifies the double standard for rich and poor in the U.S. As for his "character", I guess we'll have to ask his Daddy, who gave him just about everything else.

John Zaccaro *Jr., convicted of selling cocaine, is serving his sentence in a $1,500-a-month apartment with maid service.*

ONE LAW FOR US

Dutch Squatters Riot Over Evictions

A young man acted as a lookout for someone setting fire to an abandoned building yesterday as some 200 squatters resisted attempts to evict them from the Conradstraat complex near Amsterdam's eastern port, which has been earmarked for a low-cost housing development. About 600 riot police battled the residents for 2 hours, using billy clubs and a water cannon. Squatters set fire to huge barricades of furniture and to some buildings before giving up. Two policemen were slightly injured and six arrests were made. (AP)

NY RIOT *From Page 4*

exploded, the crowd of demonstrator spilled into Avenue A, and people were blocking traffic and heckling the cops. A few bottles were thrown. The cops on horses loomed closer.

Feeling a bit leary, I drifted down to 9th street and watched from the corner. I turned to talk to a passer-by and suddenly, the mounted police chased the crowd. People screamed and a wall of panic swept down the avenue. Store owners slammed down their gates and everyone began running. I took off in the crowd with a whole gang of cops making chase. They were swinging their clubs like deranged polo players, but they weren't playing for sport, they were playing for blood. As I ran, I turned to look behind me and saw a man on the corner get chased down by cops and beaten to the ground. As I watched him get hit repeatedly in the head, the cops then became PIGS. Out of breath, and scared as hell, I ran down the street to my apartment. The glamour had worn off for me. Once inside, I listened to the sirens, screams, and choppers and felt like a simp for leaving my friends out there. (Damn, it seems guilt transcends panic!) Well, they're all smart, so I was sure they'd be okay, or so I hoped. So, I kicked back and just for the heck of it blasted "Police Truck" by the DK's to drown out the sounds of the choppers flying overhead. It was then 1:30 a.m. Half an hour later, my roomate came home, full of horrible details of what was going on outside. It seemed the police had gone haywire—because for all the hostility generated among the crowd, the cops returned it tenfold. We talked over what we'd seen and done, ranted about the fierceness of the pigs, and crawled into our beds at 3, to be lulled to sleep by the whirring of the copter blades overhead. A nauseating Orwellian lullaby.

AT A GLANCE

ERRORS

Commissioner Ward cited these mistakes in the police response at Tompkins Square Park:

- The highest-ranking cop on the scene left during a "crucial" moment to use the bathroom at his office, 2 miles away.
- The police command center was set up in the park, in the midst of the demonstrators.
- A high-ranking officer was not permanently assigned to the command center.
- Traffic on Avenue A was not diverted immediately.
- Mounted officers were called in too soon. The horses appeared to rile the crowd.
- A helicopter used to search rooftops hovered in the area for too long, blew debris into the streets, incited the crowd and attracted even more people.
- Rooftops at the park perimeter were not secured.
- Ward was not told of the clashes until after sunrise Sunday. Chief of Department Robert Johnston Jr. was notified at 2 a.m., and Mayor Koch learned of it more than 12 hours later, after returning to the city from Quogue, L.I.

—David J. Krajicek

It wasn't until the next day that the full impact of the riot hit. As the day progressed, more and more people were fuming and foaming at the mouth about the whole mess. One man got a gash in the head, generously donated by the pigs that took 40 stitches to close. Apparently, a man had gotten beaten into unconsciousness by the cops as well. All day I heard of incidents like this. The violence the cops had committed was sickening! They were chasing people down and beating them til four in the morning!

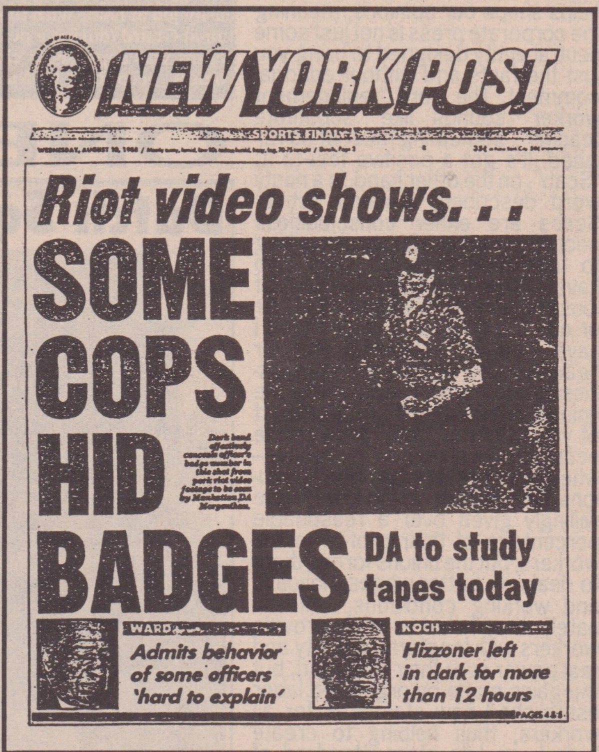
Distgustingly enough, most of the people who were hurt weren't involved with the protest. The man who needed the forty stitches in his head was walking home from a party when he was attacked. Two innocent girls were knocked down by police and one suffered a broken wrist. One woman heard one pig say to another, "Gee, John, I never thought I'd have so much fun beating up little girls in all my life!" Boy, do I feel safe knowing that we have people like this keeping society safe from criminals! The gory stories kept pouring in, and I dreaded the conflict that would take place the following Saturday.

Then the news came that Mayor Koch had lifted the curfew. We were all relieved and rejoiced. That night in the park, a crowd was gathered, reading the Daily News. Our little park had made the front page! We were now the proud parents of a bouncing baby controversy. The cover photo was of a woman screaming with blood gushing down her face. The headline read: "Thompkins Park Fury: Koch lifts ban." We were so proud, the park was ours!

In addition to the access to the park, the E. Village reaped many other rewards from this night. The unneccessary brutality of the cops won the neighborhood the sympathy of the entire city. It seems many a reporter got injured in the scuffle...and as a result, the media bled the issue dry. (pun intended.)

The police department tried to cover its blushing behind, but nothin' doin'! Observe the little chart to the left below: Think they might get away with it? If you think so, get a load of this...To top all of this off, someone videotaped the riot and on the tape, it is clearly visible that some cops had their badges hidden or removed. And they claim their violence wasn't premditated???? They must know they're full of baloney (snort!) because they didn't even show their snouts at a public meeting held in protest to their violent actions. Thinking that the police must have been too tired from their Saturday night workout, the demonstrators marched right on over to the 9th precinct and saved the cops the walk!

The cops have tried to defend themselves via the press. They claimed the violence was instigated by professional agitators, but all the laundromats were closed, so that story doesn't wash. In one newspaper, the police stated they were up against "500 skinheads." ?????? They must have been having neo-Nazi camp flashbacks because the were about 35 skinheads tops in the park that night. But my particular favorite defense is one by Officer Dan Sheelan. He blamed the riot on "tough looking rock 'n' rollers" who come in from the 'burbs to make trouble. Says Officer Dan, "Those purple-haired creatures with rings through their nose don't even live here." Well, as someone who sports not only a couple of nose-rings but a purple mohawk too, I'd be pleased to present this smartmouth with my $800.00 a month rent bill for my shoe-box sized apartment located one block east of the park--and he can sit on it and hatch it. Better yet, he can pay it for me.

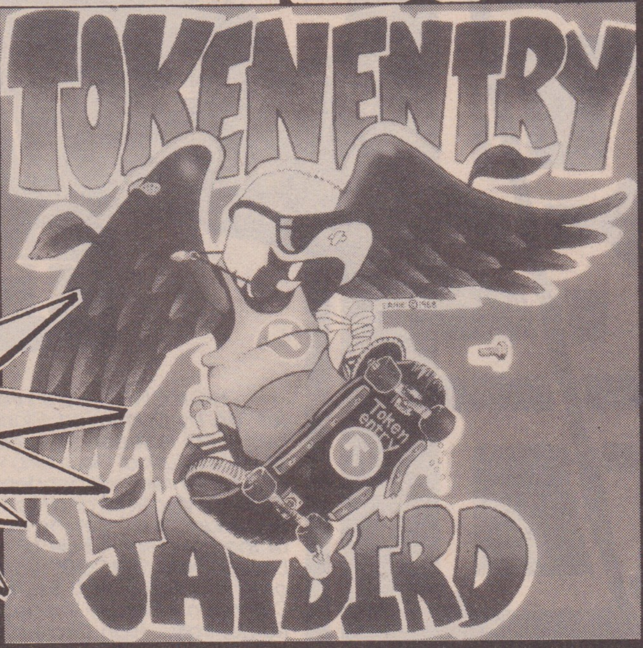

NEW YORK POST
SPORTS FINAL
Riot video shows. . .
SOME COPS HID BADGES
Dark band effectively conceals officer's badge number in this shot from park riot video footage to be seen by Manhattan DA Morgenthau.
DA to study tapes today
WARD
Admits behavior of some officers 'hard to explain'
KOCH
Hizzoner left in dark for more than 12 hours
PAGES 4&5

Yep, the aftermath of this event has proved beneficial for many. The "I survived the Thompkins Square Park Riot" t-shirts are selling well. And the man who got his head bashed in is suing the city for millions of dollars.

The man who took the videos of the police hiding their badges now has offers from MTV. Harris from Letch Patrol and Stephan from False Prophets received lots of publicity for their victimization by the police. (Though Stephan was at a post riot demo and not the "Big Night") So, ya get bonked on the noggin' or arrested, but think of the EXPOSURE!! This is what I love about New York; every action can become a photo-opportunity...a riot—the ultimate networking party! Bring a press-kit and demo, you never know, you may be in the Emergency room with a top promoter! Oh, the ecstacy of it all!

But best of all, people in the neighborhood will have loads to talk about with each other in the months to come. repercussions of the biggest night in years. Plus, everyone who has even the slightest distaste for NY cops is smugly satisfied that for once it's the boys in blue who are up against the wall. Around here, vegans and omnivores now agree, nothing smells quite as good as a roasted pig! As a result of their wolfishness, McNamara and two other NYPD officials have been relieved of their jobs. The moral of the story is that it takes more than three little pigs to blow down our neighborhood.

TOKEN ENTRY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HIGH CIRCLE

HIGH CIRCLE

HIGH CIRCIE were interviewed in Rome, fall '87, by Domenico Gioriani, owner of the best local independent record store, Disfunziosicali (Musical Disorders) - Mail Order too !!! - He runs three independent labels too (Mantra Rcds, Viva Rcds and High Rise Prod.). Disfunzioni Musicali will get the exclusive distribution of the new High Circle LP out on the Seattle based label SUBCORE Rcds... Subcore Records/ P.O. Box 99284/ Seattle WA 98199 U.S.A. Disfunzioni Musicali/ Via degli Etruschi 4/ 00185 Rome, Italy... High Circle c/o Giuliano Calza/ Via vallebona 28/ 00168 Rome, Italy

MRR: When did the band start?

HC: It all began in the front of a pub during a winter evening in 1984. Some of us told each other that we had just bought some instruments and that we had the intentions to make a band and play hardcore. Then U.S. hardcore was that kind of music that we all liked, there was a big scene and we had so much energy, that we pushed ourselves into High Circle. We were one of the first hardcore bands in Rome. The people in the front of the pub were Giuliano and Giampaolo who are still in the band. They were looking for a singer and a bass player and so we started. Since then there have been some line-up changes, but anyway now we are Massimiliano Ruggeri (bass, lead vocals), Giampaolo Billia (guitar), Giuliano Calza (drums, backing vocals), and recently a new member has joined us, Paolo Marotta (guitar, backing vocals)...God bless him!

MRR: Do you have some nice memories about your first steps?

HC: We started to practice in a little and dark room that was full of people that came to hear what we were doing and sometimes they started to trash and slam and we were always so fearful about the instruments...it was so funny anyway all those people slamming inside this little room, you know what I mean. As soon as we started we wrote some songs. They all came out from ourselves very easily but it was so hard to play and arrange them 'cos we all were only beginners. We had just started to play an instrument...having so many ideas but not knowing how to play them.

MRR: Any musical preferences or influences?

Paolo: I grew up with the bands of Progressive Rock in the 80's and with the first hard rock; that's the bands that influenced me.

Giuliano: I listen to a lot bands like Husker Du, Scream, the "Orange County" bands like Adolescents, D.I., Social Distortions...etc. and a lot of "dark bands" such as Cocteau Twins,Sisters of Mercy (r.i.p.) and others."

Giampaolo: Scream, Husker DU, 7 Seconds, U2,

Massimiliano: Police, U2, Peter Hammill, XTC, Rush, Scream, Husker Du, almost every Dischord band (Rites of Spring, Minor Threat...etc.).

MRR: What do you feel when you are playing a gig?

HC: It's a big nervous effort. It makes you feel so fucking tired but so satisfied and happy with yourself. At the same time, it's hard to explain but it's ... beautiful. You get on the stage, you pick your instruments up and you start to play and sing; then it's impossible to talk about the feelings you feel in the air' cos everybody is feeling something different. We are nervous knowing that evryone is watching us but we really love it, like any other band, I suppose. If you make a record and sell it you don't know what the people are feeling when they're listening to the record, but when you are playng live you can see and feel what the people are doing, if they like the music or not—it's a real way to communicate with yourself first and with the audience. You cannot be fake.

MRR: What does it mean to you to be in a band?

HC: I think one of the most important thing for a man is to express himself in every way he can. Music is the strongest way to communicate with yourself and with the others, then...That's all...We love to feel ourselves alive when we create sounds, music, noises and lyrics.

MRR: Do you guys have other activities or jobs besides the band?

HC: We're not earning money with the band now. All of us work or study or both of them and so sometimes we don't have so much time left for band activities.

MRR: Many magazines' reviews said that your first record was heavily influenced by some US hardcore bands?

HC: That's right. When we started we liked a lot hardcore bands like Minor Threat, Ill Repute, 7 Seconds and they really influenced us; we just wanted to play that kind of hardcore and that's what we did. We don't feel sorry about it, every band has its own influences. We still appreciate bands like those but we don't like them so much now. It's something that belongs to the past, to the starting point, to our musical roots.

MRR: You recorded a new record, an LP, some months ago. What about it?

HC: We recorded during the month of November '86. We're waiting for its release. It will be out on Subcore Records, a label from Seattle.

MRR: What does it mean for you to have a contract with a label? You are one of the few Italian and European bands that signed with a foreign label in the States, but it doesn't seem you are really popular here in Italy, in your home country.

HC: When Giuliano came back from his winter holiday in the States after we had just finished recording the new album, he phoned to me (a collect call!) and he told me about the contract, that they only missed our signatures and beside this evrything was ready, well...I could not believe it...we were really happy, and we started to laugh so loud on the phone without any reason. We really loved Out Of Darkness, the album we recorded, but we knew it was hard to find somebody that wanted to press it and distribute it abroad, especially when you're almost unknown. We never went on tour in the States and we only had this E.P out. When he came back with this contract it was the best we could expect. When you don't find anybody who wants to produce and promote what you are playing, you might start to discouraged and think that you're going in the wrong way. So this was so important for us: it has helped us to understand how good or bad we are. Subcore Records is that kind of label, a little indie label that helps you to move your first steps: they can produce your records, press and distribute them, book tours, promote and give you some money...and that's all we need... You said we're not very popular...well, you're right and that's a big problem for us. We're not doing a big work promoting ourselves in Italy...we are a little bit isolated from the rest of the scenes, beside some main contacts and friendships. It seems like we're always waiting for someone to call us saying: "I like you guys, why don't you come here to play or give me some stuff you did ?"...and that's so bad. Sometimes it happens but it's not enough for us.. .it's a big mistake we're doing. Here in Italy when a band wants to rise, to be well-known and to have some kind of success, it has two ways for doing it: trying to play evrywhere you can, as many gigs as possible and looking for someone to produce you...or you can lock yourself inside a recording studio and make yourself known with a record or a demo-tape...we have chosen the second way.

MRR: What can you tell me about self-production?

HC: We always have self-produced ourselves and we're still doing it, like the E.P, the recording of the album, the distributing and evrything we did. It's a positive and important experience for a band. We have a sort of label in some, Contagio Records, that released the High Circle EP and Manimal EP, and it makes a good work distributing and exchanging records, 'zines and any stuff and it's managed by some of us and some friends of ours. But this self-management has a great limit, so we realized that we needed a helping hand for the new album 'cos our means were not enough. But we still keep control on evrything we're doing and that's what it really matters.

MRR: I listened to your new LP and liked it much more than the EP. I think that you've grown from the days of your first record, there's a really big difference.

HC: We are a band that changes really fast, we're always growing up and evoluting, trying to play something different that can make us feel more satisfied and more involved in what we're playing.In these two years that passed by from the EP, we stopped playing so fast,we have changed singers, started to write the lyrics in English and most of all we recorded the new record in a real good studio. We're trying to write and play some good, melodic songs, a little bit "easy listening" that everybody can enjoy. That's all we want to do. We don't care and we don't like to write songs that only some people can enjoy. Music is for joining evrybody in a common thing, for communicating with evrybody...we don't think we are the Beatles, but that's the way we're going... some nice and good songs... that's all!

MRR: Who writes the lyrics?

Massimiliano: That's me...and I'm proud of them!

MRR: I read some lyrics and I liked them...but it's pretty hard to understand what you really want to say?

HC: This is exactly what I want. I don't have any important message or rethorical speeches to say...they're not very clear, but they're pretty strong just the same, I think. I just want to impress and stimulate whoever's reading to think about something and to have an emotional reaction. They can realize that the things that I'm feeling and that inspire me are the same that he feels. I write about my reactions, my conditions of my mind, everything that rises up from my subconscious that can influence my life, my emotions and spiritual problems. I think it's so really important to try to understand myself, my real ego and my "dark side". You have to understand and change yourself before you start to pretend to understand what's going on all around you because what's happening around you is happening inside you and the problems of the mankind are the problems of the man before. You gotta look yourself in the mirror and realize if you agree with yourself before you want to change the world.... I would like that people realize that they should let their souls and emotions grow up and always think and be aware about.

MRR: Well, I've got no more questions. Do you want to say anything?

HC: No...our throats are so dry...Goodbye.

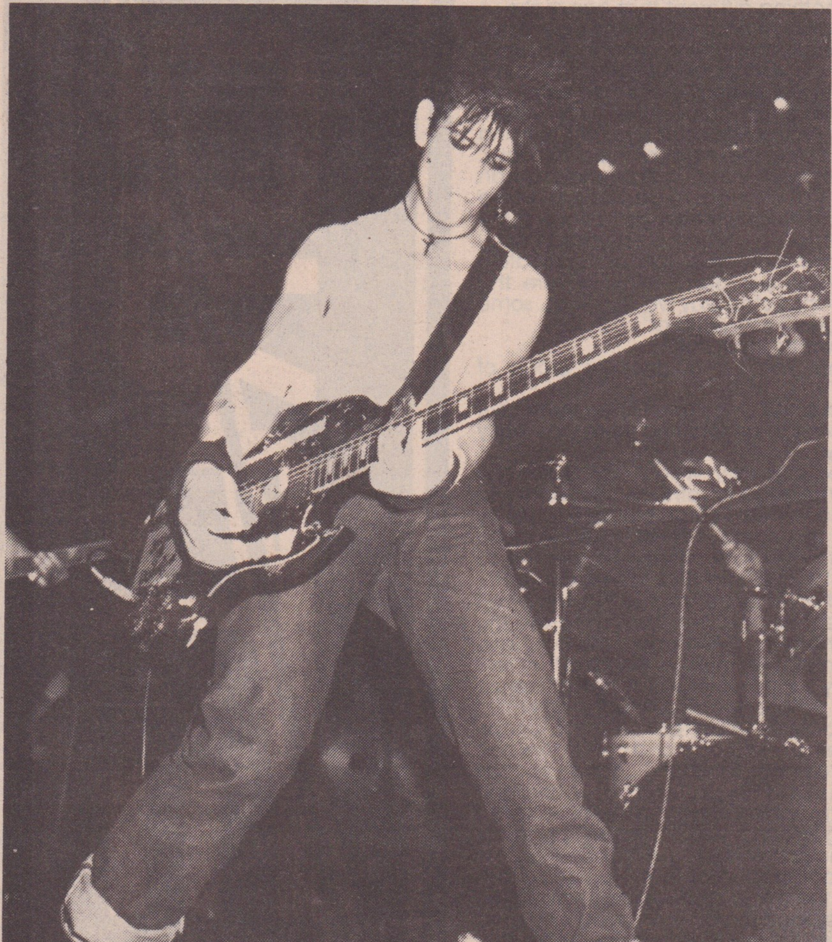
Ghosts In The Streets Of The Real World

There is someone
That's so inflexible
And this can't be logical
They discuss about principles
And you don't think they are responsible
The soul is deep inside you
You know you gotta break through
We are ghosts in the streets
Of the real world
We're looking for fate
But then it's always too late
We are ghosts in the streets
Of the real world
We move up in time
But we can't stand in line
You can walk out all alone
And watch the people that are going
You know you will hurt somebody
But you're here to love someone
You would like to have wings to fly
But there's nowhere to fly to
There's a child on the meadow
Waiting only for the springtime's web
There's a boy in danger
On the edge of a sidewalk
There's an old man on the park bench
Waiting for his last breath
There's a tube schizoid crowds
Obscured by those proud skyscrapers that want to reach the skylight
So many people,so many souls
So close but so distant
So many people,so many souls
So close but so distant

HIGH CIRCLE

HIGH CIRCLE

SOCIAL DISTORTION



Interview with Mike Ness by Kent Hawkins

MRR: So, I understand you have a new album coming out?

N: Yeah, it's the first vinyl in five years. Ten songs we're really happy with. We worked out a good deal with our record company, Enigma. The title track is called "Prison Bound".

MRR: What took you so long in getting a new album out?

N: Well, I got really bad into narcotics. Right after that album came out (Mommy's Little Monster) in '83, I took off. Fell more and more into the addiction. And so that's where all the money was going. We started our own record label (13th Floor Records) with that record. And what we did wrong was, when money came in, we didn't throw it back into the record company. I didn't have a job and needed money to support my habit.The other guys needed money for whatever they needed it for. So rather than throwing the money back into the record company, we'd get our checks and party! Plus, I don't think the particular person managing us at that time was on the level.

MRR: Monk?

N: Yeah. I don't know how you can write that without... I don't want to blackball him or anything. That's just my opinion. He wasn't really on the level with with us about that. I don't know....it was a mistake! Not the record. The record was good and it did real well for us. But the actual idea of a record company was a mistake back then. We fired him after a while and got Jim. Then I got clean in '85 and we started a record. We borrowed ten thousand dollars from a friend. This was right before I got clean. I'm sorry. Right before I got clean, we borrowed ten thousand dollars from a friend and went into a high digit studio and recorded ten songs. And I was still getting loaded. I was doing coke and heroin in the studio and the record came out awful. That was another mistake and it cost us ten thousand dollars! But I got clean and as a result of that, and as a result of our manager Jim sticking with us through the rough times and keeping us together and getting us shows, we were able to stay together and start the record over in '87, two years later.

MRR: I've noticed, over the years, that you've opened for some big name bands at big places.

N: Yeah, we're real grateful for that. That's been real good exposure for us, opening for those bands. Say for instance, Irvine Meadows when we opened for X, a lot of those people had never even heard of us. Now they have!

MRR: Which do you perfer to play? Clubs or the big places?

N: I like both really. Sometimes the big places are fun, there's all kinds of people. Then sometimes I like the small intimate clubs. I couldn't tell you which I like more. Probably the big places.

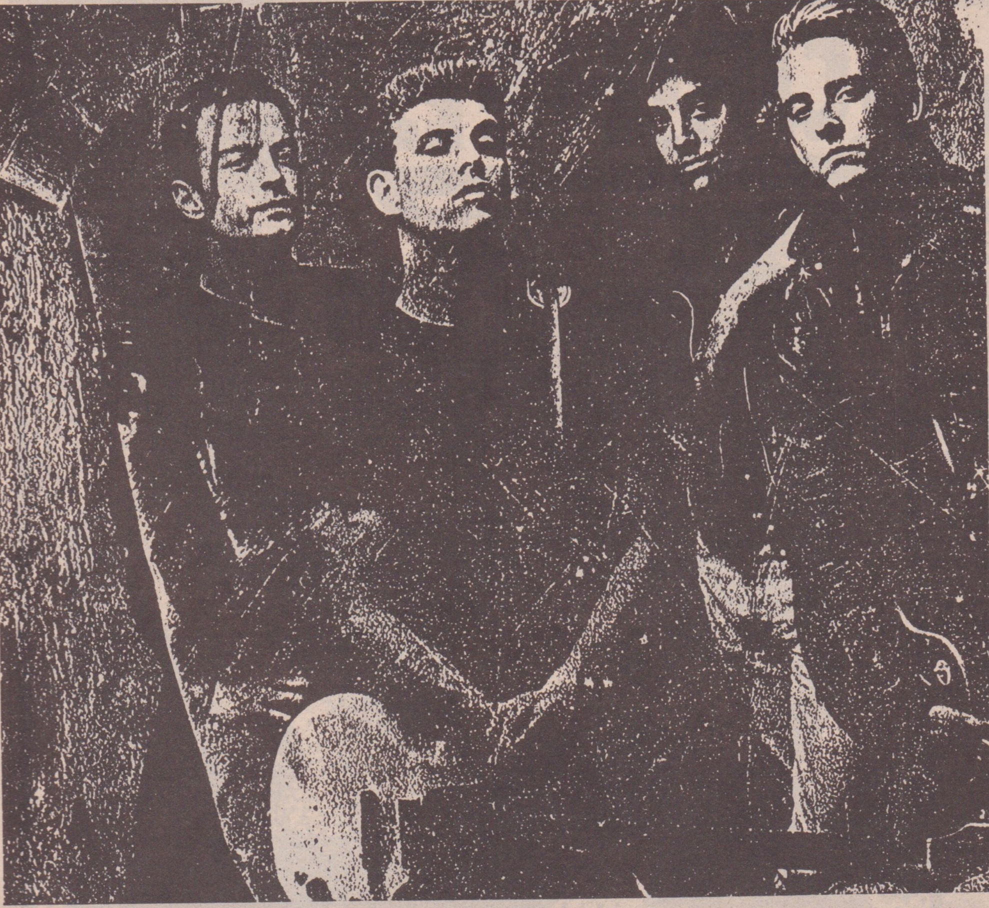
MRR: You do a couple of Johnny Cash covers in your set.

N: Sometimes we play "Wanted Man" and lately we've been doing an upbeat version cf "Ring Of Fire". My dad played guitar and he was into country and western. Somehow, I don't know what it is, but lately these songs I've been writing, as well as the covers, country just keeps coming out. I've been listening, this last year, to a band called Jason And The Scorchers and they've had a big influence on my writing. I like George Thorogood and stuff like that. I like that country type punk sound.

MRR: How have your fans reacted to that?

N: Well, I think the biggest test was back in '87. We went to New York in March. That was a real risk! Playing gun fighter ballad type songs in the big city. And the kids ate it up. They really liked it. I was surprised! We're growing and we're trying not to change. The album's got a few slow songs, it's got western songs and it's still got the punk teen rebellion songs on it, too.

MRR: Is Dennis sharing any of the writing cred-



its?

N: Yeah, he helped me write about three of the songs. He helped write "I Want What I Want","On My Nerves", and what was the other one? "Like An Outlaw".

MRR: What are your views on the punk scene today?

N: My opinion of what happened to the punk scene? Punk rock hit L.A. about '78 or '79 and a lot of the bands were really good. Then the hardcore scene started and everybody started sounding alike. All the thrash punk...which we've never really been, anyways, then all these different branches of punk have come up. The sixties psychedelic type bands, country punk, hardcore thrash bands, speed metal. That's if you have to use a category! But I think basically what everyone's doing, punk brought fun back into the music industry, and now, my opinion is, that a lot of these bands are getting back into their roots. At least that's what we're trying to do. I listen to oldies, 50's and 60's music, old glitter like T-Rex and Bowie. And then there's the country stuff too!

MRR: How long has Social Distortion been together?

N: I got the idea in '79 that I wanted to play in a band. And I got together with a few friends and I thought of the name.

MRR: Tell me about the name. Where did that come from?

N: I don't know. It just came out one day and it sounded alright. We used it for awhile. We played high school parties and stuff. Then Dennis joined the band and a couple guys in the band didn't think Dennis was good enough. So me and Dennis quit and we were going to start a band called O.C. Dust Bin. For a while we weren't playing with anyone. We were just going up to shows in L.A. Then we decided we liked the name Social Distortion, so we went back to that and got the band going again. That was...God! I'm trying to think when that first single came out with Posh Boy. I think that was '81. So we've been together, with personnel changes, for about seven years.

MRR: How many personnel changes?

N: Oh God! A lot! We had Rikk Agnew from The Adolescents playing with us. Casey from The Adolescents. That's who was originally with us. Those two guys. This was long before the Adolescents. We had a guy named Tim Mag, who's also played in bands like DI. We had Danny Furious from The Avengers drumming with us for a little while. Brent and Derek quit the band in '84 because things were getting out of hand with me and the drugs and the alchohol.

MRR: You guys have, at least judging from the lyrics on Mommy's Little Monster, the reputation of being real hell raisers.

N: (Laughs) Oh yeah. We're just nice guys. I don't know. The writing's changed a little since then, but not much. It's still got the..... I don't know the word for it. I don't think it's anger, but the aggression... We're not a hardcore band or anything. But if you get into the lyrics, they can be pretty hardcore.

MRR: I saw you playing a couple months ago with another band.

N: I stand in and play rhythm guitar for a band called Easter. They're friends of mine. About two years ago, they called me up and asked me if I wanted to do a video with them. I said sure, I'll do it. And ever since then...I like their music and stuff, so I play rhythm guitar with them from time to time. It's fun! It gives me a little extra burger money.

MRR: Are you making a living with Social Distortion?

N: Not yet. The thing is with music, until you get really established to where you're touring half the year and recording the other half, before that happens, it's inconsistent. It's either feast or famine! You're either playing around a lot, which right now we're not because we're waiting for the record to come out, or your not playing at all. And unless you've got vinyl out that's selling, you don't have a steady income. So most of us have day time jobs.

MRR: What do you do?

N: I'm a painter. I learned the trade after I got clean. It's a little back up thing in case the band....I don't want to keep my expectations up too high. But I would definitely some day like to quit it. Quit my day time job and go on the road. But, the show the other night was great! It was so good to headline L.A. again. We sold the place out and the owner of the place said it was the best show they've had there. We really rocked them, I think!

MRR: Has the management of places like Bogarts and some of those types of places you've played at recently been uneasy about slamming?

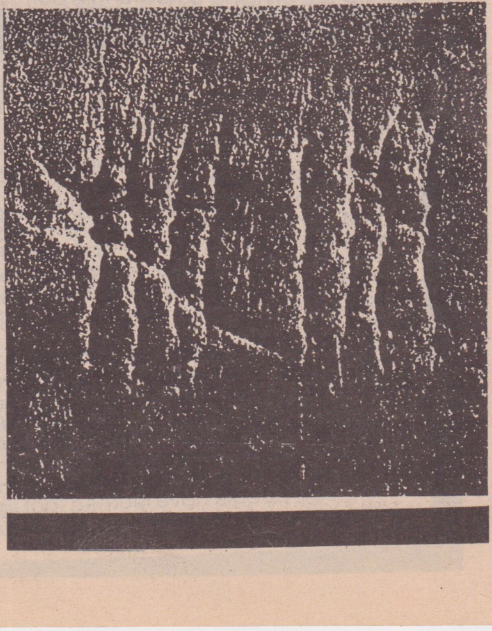
N: Yeah. Not necessarily Bogarts. But I think the Coach House was a little scared! The place was packed, we sold it out on a Wedensday night and towards the end of the set we broke out with "Mommy's Little Monster". And I think the club owner got a little nervous. But it went alright.

MRR: Any tour plans?

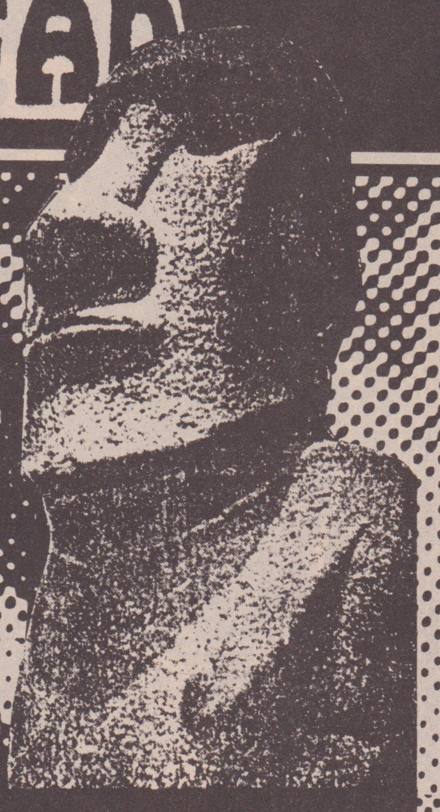
N: Tentatively. We all know we're going to. As far as the dates go, nothing's planned yet. We hope to tour by Fall though. I don't know if it will be our own tour or opening up for a band. But we will tour following the record. Definitely!

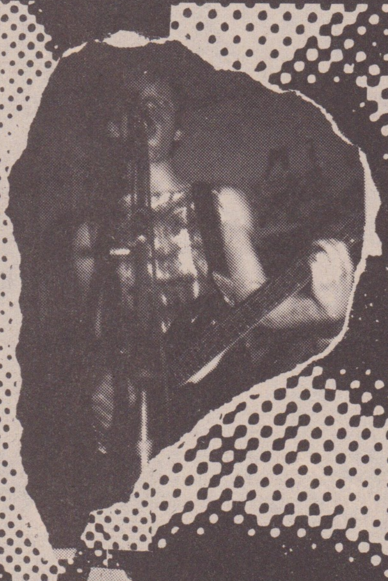
MRR: Anything else?

N: God, I can't think of anything to add. Look for the record. We're real happy with it, so I think our fans will be too.



FEED YOUR HEAD





FEED YOUR HEAD are a melodic punk band from Manchester, with 2 vinyl releases to date—a split EP with HEX and their new 4 track EP Realm Of The Gods. Interview by Simon. The lads who make up FEED YOUR HEAD are Rob-guitarist; Frank-bass; and Chad-drummer. Thanks to Jo for doing the typing

MRR: Do you think it's altered your sound at all?

Rob: Simply due to the fact that Ray left 4 months ago, due to various reasons and other commitments. It hasn't altered our basic sound at all but it's made a hell of a difference in the vocals, as Chad and I share them now, and in a lot of the songs we harmonise the vocals, which now sounds great!!

Frank: Because we had a little bit of a tiff with Raymond our old singer over financial commitment or rather lack of it. Come to think of it Ray didn't have much commitment, financial or otherwise. We now sound a lot tighter and the new songs are reflecting this. The only other obvious advantage is that it is a lot cheaper to buy a round of drinks.

Chad: The main reason is that the singer we used to have was not in the least bit intersted in the band so it was inevitable he had to go. We played a lot of gigs better as a three piece band, so we thought we may as well keep it that way. The sound has altered considerably, since he left, because now me and Rob sing and vary the sound a lot more.

MRR: Why do you think North Americans have a tendency to ''WHOOP'' and go "YEAAAHAAH" at any given opportunity?

Rob: Probably because that's how they express themselves when they have a good time and why not. I've been known to make silly noises like that myself on certain occasions—especially when watching the skiing on the T.V. as the Canadians love to "WHOOP" at that and it's a laugh.

Frank: Not a lot!!

Chad: I have thought about this question over and over again and the only reason I can give is that they have just found out that FEED YOUR HEAD are bringing a new single out.

MRR: Can you forsee any mass resistance to the new ''POLL TAX'' or do you reckon everyone will just accept it—a case of the ''theres nothing we can do syndrome?

Rob: I think everyone willl just accept it as they usually do. There may be a few demonstrations or protsets but nothing on a nationwide scale, even although some people are going to end up paying out hundreds of pounds more than they do now. Most people do seem to take the attitude that there is nothing they can do to just about every mojor peice of legilization, no matters how much it affects them.

Frank: The only problem with whatever resistance you put up you know that whatever the issue is, be it nurses, pay on poll tax, it won't change the final outcome i.e. 2000 people could jump from Big Ben as a protest but this poll tax bill will still go through. To be honest I can't see there being much resistance to the poll tax. Most people have learned that rightly or wrongly that who ever is in power will always get there own way.

Chad: These things are never done democratically, they are just forced upon us, so we just sit and take it. This is medievel tactics on the people, where the fuck did Robin Hood get to. No mass resistance here, I'm sorry to say.

MRR: The Manchester punk/HC scene seems to be totally dead. Why do you reckon such a big city fails to come up with decent bands or even people to put on gigs?

Rob: It's hard to answer this as there's no reason why Manchester shouldn't have as good scene as it used to be quite good a few years back. There are now bands in the areas outside Manchester and gigs are started up in them, which is good. Manchester itself is dead because clubs cost so much to hire out nowadays in the city centre, and not enough people turn up to pay the bands expense. Violence at some gigs also put people off.

Frank: This problem isn't just confined to Manchester, the punk scene in Britain is a pretty dismal affair at the moment. I think the main problem lies in interest in the music. In Manchester there are at least 4 venues you could put punk gigs on at, but you just can't get the money back that you'd put up for the P/A, lights, hall etc. We've played gigs with main punk bands in England, where there have been as little as 30 people there. What doesn't help is these venues know they can fill their halls with wall to wall dickheads at £3 a head just for a disco with late night bar, so until there is more interest generated in the scene, venues won't risk putting punk bands on, not because of crowd trouble just because they would loose too much money. What punk needs now is National Chart or Press Coverage, otherwise in another 2 years it just wont exist.

Chad: Manchester has a lot of alternative bands which seem to come under the Smiths, Joy Division, New Order, Buzzcocks catagory. This seems to be the main trendy fashionable alternative scene in Manchester. Punk has never taken roots, probably because it is not trendy and fashionable. Whereas in other towns the only alternative scene is punk. Nobody puts on gigs for punk bands, cause the crowds are never too good or enthusistic so it's just not worthwhile. In the early 80's, punk used to be pretty high here, but the venues shut down due to police and public harassment.

MRR: Any views on the US hard core invasion? Don't you think the U.S. type dress better than the traditional UK gear, as it looks less aggressive and stupid?

Rob: All for the better in my opinion! Brings a refreshing change to the UK scene and a more positive attitude I think. I listen to and go and see a lot more American bands than I do British bands nowadays. There's still some good UK bands but I like the tuneful stuff, with a good song you can whistle to when you're in a good mood or whatever and more American bands than British seem to do that nowadays, it's up to people themselves as to what they wear, but I've never been in favour of the old traditional gear—studded leather and all that. People should wear what they're comfortable in and not what thay think they should wear to look cool or whatever.

Frank: Pass.

Chad: The U.S. invasion I think is the best thing that happened to punk since oi died. It has given it a kick up the arse just what it needed, to break down the traditional punk uniform, which people thought they had to wear to be a punk. Now people can just go to gigs and enjoy the music and not worry if their hair falls down or how many studs fall of their jackets.

MRR: What would you say to people who claim there is no North/South divide in the UK?

Rob: Well you don't really need to look hard to see that there is. I mean the South of the country has a booming economy (well most of it) while the North, especially Scotland and the Newcastle area just seems to get ignored by the government and just seems to be going from bad to worse at the moment. I don't think you can deny that there's a divide now and it's getting bigger all the time.

Frank: Come and live in Manchester!!!

Chad: I would say come up North for a bit and see the difference and then try and say there's no divide.

MRR: Is it true that you know Bruce Forsyth personally? James Anderton too?

Rob: Me and Brucie get along fine. I sold him my old wig about a year ago. James occasionally pops in for tea and a chat but he hasn't been round since we removed the bug from the phone—which is a bit strange!! We still exchange birthday cards with each other though.

Frank: Well we are now on talking terms with Trixie, Bruce's wig, but alas when we speak he is never on Bruce's head. As for Jimmy Anderton—well Chad has met probably met most of Greater Manchester's police force so you'd better ask him about that one.

Chad: You bet. As for James Anderson, I only know him spiritually, when I prey to him every night.

FEED YOUR HEAD can be contacted at:
54 Harvington Walk/ Hulme, Manchester
M15 6NG/ UK

ATTENT!ON

ENGLISH SITUATION

I remember years ago, the standards that I set
I wouldn't pay a fortune, to see some english band
So we made our own conditions, and got back in control
And that's the way it has to be, no rockstar-shit you know

It worked out for a while, but people they don't last
And the new ones show no interest, in learning from the past
This time they aren't english, still the language is the same
Ignorance it equals cash, when americans they trade

A bunch of greedy assholes, sporting New York-hardcore rules
With a fat retarded skinhead, acting as their tool
You can have the scene, I don't care at all
If fag-bashing and stars and stripes is nothing out of norm

If you buy their records, I think you're ignorant
And to me it's pretty racist to sing "SPEAK ENGLISH OR DIE"
I don't think of you as stupid, and ask you can it be
A jolly little fascist, in you who's getting free.

For a number of reasons there are still quite a few people around who take a more or less serious interest in what in need of a label is called punk. In January/February 88, Gustav (Germany's ex-PISSED BOYS), Kent (Denmark from LULL), Martin (Poland) and Viggo (Norway from ANGOR WAT) met in Lubeck (West Germany) to share that interest under the name of ATTENT!ON. We rehearsed 3 weekends with the aim of making a record and recorded 8 songs at the 4th. The result is a mini-LP to be released by X-Mist Records. The original idea was that this should be a one-off project, but after finding the musical communication, as well as the more human and ideological sides of it, to be really inspiring, we've decided to continue playing together. With background in somehow politically-anarcho minded bands we express a slightly different thing through ATTENT!ON. Not that the basic ideas have changed, but more the feeling of outgrowing all too easy slogans—and that the spirit the whole thing is made in is of more value than hardcore political statements. After all the fact that we enjoy making music and working together is at least half the basis ATTENT!ON is built on, along with the fact that it's a toll to express ideas we have in common and/or as individuals. Of course it's also a contribution to the scene we've been involved in for years and have put a lot of energy into, which we'll continue to do, without conforming to mainstream rock business rules. To stay independent and to have a clear idea of why and how allows the scene to expand and communicate with other scenes/people—be it metal-bangers or commies—without losing its integrity. There's no need to stay the hardest core, to stick blindly to worn-out slogans, no need to drive on the spirit in hopeless melancholy, no need to be caged by musical barriers—there's always need for progressive elements—a tension.

The upcoming mini LP is to be seen as a start, a statement of 4 weekends intensive rehearsing— without having the opportunity to be too selective or critical about what we were doing.

Write to: Gustav Kaspereit/ Schaluppenweg 1/ 2400 Lubeck/ West Germany or Viggo/ Hospitalslokkan 4368/ 7002 Trondheim/ Norway.

LES THUGS

MRR: Can you tell us a bit more about les Thugs' history?

LT: We started Les Thugs in April 1983 (with the same line-up), but we had already played together before in different bands since about 1979; in fact, we all started playing together following the punk message of this time which was: "You can do it yourself". We released our first EP, Frenetic Dancing, in January '85 on the French label Gougnaf Mouvement, then a mini LP, Radical Hystery, on Closer in February '86. Our last LP, Electric Troubles, came out on the English label Vinyl Solution (Stupids, Birdhouse, etc.) in October 1987. We've also done four compilations: two French ones, one English and one from the U.S.A. (Battle of the Garage Vol. IV). To date, we've done about 150 gigs in France and Europe.

MRR: What influences you in your music?

LT: We started listening to rock 'n roll in 1977 with the punk bands and I think we always kept the idea of this time which was "noise, fast songs, energy, subversion, etc..". But this was not invented in 1977 and we found, later, the same punk spirit in wild bands from the sixties (especially The Kinks) and crazy rockers from the fifties.

MRR: The other Vinyl Solution bands like The Stupids, Hard-Ons, etc. could make someone wonder if you guys are a hardcore band. How do you see yourselves in relation to this?

LT: We do enjoy these bands and others but I don't think we are a hardcore band, even if we play too fast and loud to be considered a classical rock and roll band. We have very traditional and simple songs.

MRR: You've been compared to bands such as Buzzcocks, Husker Du, and The Ramones; does it worry you that people tend to make initial judgements on what your influences are, and not who you are yourselves?

LT: Well, I always prefer for people to say that what we do can't be compard to anything else, but it's quite normal to name other bands when you want to talk about music by a band that someone has listened to yet. I think that because we started playing together and by ourselves, Les Thugs sounds very special (and that's also why we're not able to play most of the covers we would like to do!). Of course we've been influenced by the music we've listened to since we were younger and mostly since '77. In the three bands you mentioned before, it's true that we feel very close to, for example, the The Buzzcocks, but it's much more of a question of spirit that a schoolish revival.

MRR: How did you get involved with Vinyl Solution? Has being signed to a London-based label help you in any way?

LT: We knew Yves from Vinyl since our first EP came out in January '85. He really loved the EP and sold a hundred in his shop. When he decided to create his label, very naturally, he offered to sign us. We agreed because they liked our music and because we thought they were able to do good work for Les Thugs (and had already done a lot before in England). Of course, signing with Vinyl Solution was a lot of help and because of this we had very good reviews in the English rock press, we made the John Peel Session, played some gigs in England. We also felt much more interest coming from Europe, and even from France. The reason is probably because what is said in the English press is still very important for most of the people involved in the rock business.

MRR: How popular are you in France? Do you have a large following?

LT: It's difficult to answer to this question. We're not the most popular in France, in part because we sing in English and because our music is a bit too radical for most of the people. But we are rather well known and have a lot of very good reviews in the fanzines and in the national press. In France, we have sold about 3000 records.

MRR: Do you find that being based in France is a barrier against being more succussful in other countries?

LT: Coming from France is not a barrier for playing in the rest of Europe especially when you sing in English; as surprising as it can be, even in the UK. I think that most of the audience is much more interested in the music rather than the nationality. We've played about ten gigs in Switzerland, five in England, two in Germany, twenty in Spain, and we have had good reactions. We've often noticed that it would be easier if we were coming from England, the States or Australia! Anyway, there's nothing to do except try to be as good as possible!

MRR: What influences your lyrics? Do you think it's more important to sing in English, rather than a native language, to gain success?

LT: Our lyrics are not very different from our music. They talk about the way we feel about the world around us and generally we don't like what we see in our daily life or around the world (The OLD World is still alive!). We don't try to deliver a message but there are things we've got the need to shout about. One of our last songs called "Dirty White Race", talks about the fucking racists who are always so proud of being white. When you see all the horrors that have been committed all around the world I think there's no special reason to be proud of being white and spitting on the "primitive civilizations. We don't sing in English to gain success or because we think it's the only way to sing rock 'n roll. We think that any anything is possible in rock 'n roll and you can sing in English or in French, etc... and do good music. But for us it's easier to make the words sound right in English probably because most of the bands we've liked were singing in English. And I don't think it's a problem of native language because any language I can use is also mine.

MRR: It seems like you take special care in every aspect in your records.

LT: Since the very beginning of Les Thugs we've always tried to do everything by ourselves and the way we like doing it. We produce (or coproduce) our records because we've got a very definite idea of the sound we want. It's the same for the covers and the posters because the design is a help to build the feelings and emotions that are in the music and we don't trust too many people to do things that really stick to our music.

MRR: How would you like to see les Thugs progress?

LT: If you want to talk about the music, we're not used to planning for the future or thinking about the possible evolution. We've always done the music the way we liked it at the moment it was done.

MRR: What are you going to do in the next months?

LT: Our next maxi will come out in France and The U.K. in September. Four new songs with the 7 from Electric Troubles to make an LP. Vinyl Solution is working hard to get licences for their record in Spain, Germany, and U.S.A. Of course, we'll keep on doing a lot of concerts (probably a tour in the U.K. and in Germany/Holland around October). Thanks to Andrea from "Cloth Ears" Fanzine/ 62 Mill Lane/ Woodhall Spa/ Lincs LN10 6QZ/ England.

THE ABC'S WITH NFU

MOST PHOTOS BY MURRAY BUDHEAD BOWLES...

A is for apology.

Something we owe the editors of this very mag, after stringing them along for only 17 months with promises of writing this here article. Is it worth the wait? I think not.

B is for Brent Bunthoven.

Player of the black geetar, Brent is the only vegetarian of the group thusly, his farts are the most potent. Something I'm sure all you readers have just been dying to know.

C is for Chi.

Mr. Chi Pig that is. Loudmouth extraordinaire, this guy has been screaming bullshit ever since he was forced to seek full time employment. Looking like a slightly demented "Hawaiian Punch" poster boy, Chi is one of the three original members along with "Bunt" & Muc. Wowfuckinwee!!! His favorite saying being "You are what you eat asshole!"

D is for discography:

2 songs - "Real Men Don't Watch Quincy" and "Strip Search/Grunt, Groan, Rant, and Rave" on the "It Came From Inner Space" compilation LP released in 1983 on Rubber Records. 1 song - "Victims of the Womanizer" on the "Something to Believe In" compilation LP released in 1984 on BYO Records. 14 song LP - "...And No One Else Wanted To Play" released in 1985 on BYO Records. 1 song - "Poor, Poor, Pitiful Me" on the "It Came From The Pit" compilation LP released in 1985 on "Physche Industry" records. 12 song LP - "If You Swear, You'll Catch No Fish" released in 1986 on BYO Records. 2 songs - "Time To Buy a Futon" and "Visiting the Bad Again". Released on "Born to Skate/ Skaterock #5" compilation cassette, released in 1987 on High Speed Productions. 1 song - "Heavy Menu" on the "Flipside #3" compilation LP, released in 1987 on Flipside Records. 2 songs - "She's Not on the Menu" and "Life of a Bag Lady/ This is the End" on a 7 inch single. Released independently in 1987. Only 500 copies pressed.

E is for existence.

Something "SNFU" has gotten used to. As of Aug. 1988, these geeks have been around & around for 7 whole years. Over these years, the band has gone through 3 drummers and 4 bass players...life goes on.

F is for frisbeeterianism.

Frisbeeterianism is the only religion that SNFU has faith in to practice regularly. For those of you not in the know, frisbeeterianism is the act of retrieving lost & disgarded frisbees from the roofs of local churches. This act takes place each and every Sunday. Amen.

G is for Gubby.

Long time friend and far off "manager". This man is one of the key reasons why SNFU has persisted through the years. And boy! can he talk!!!

H is for humour.

Like armour, this is something that the group uses to shield itself from the frightening realities of everyday life i.e. jobs, bosses, vampires, ghosts, etc., etc.

I is for incident.

Scene: Mr. Chi Pig walks into a local eatery, whereupon he is questioned by the waitress.

W - "Hey, aren't you in that band SNFU?"

C - "I could be."

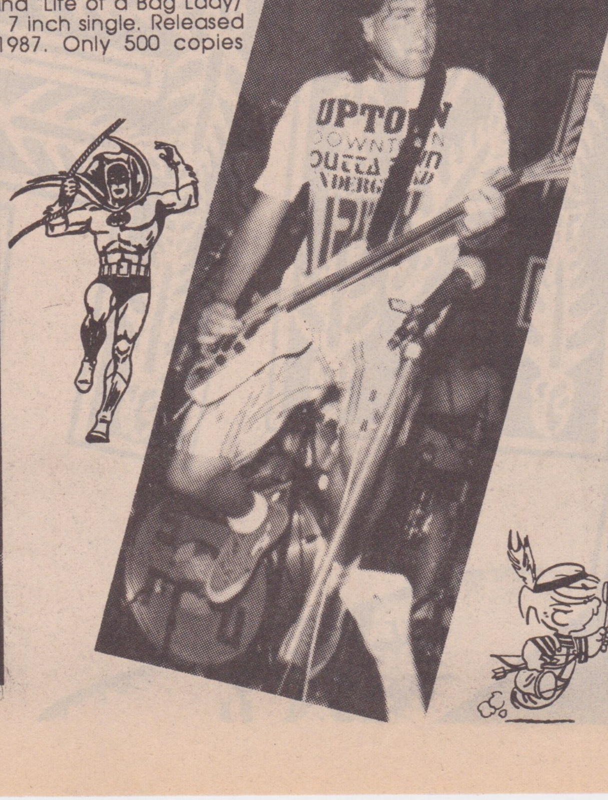
W - "If you are, I've got a bone to pick with you!"

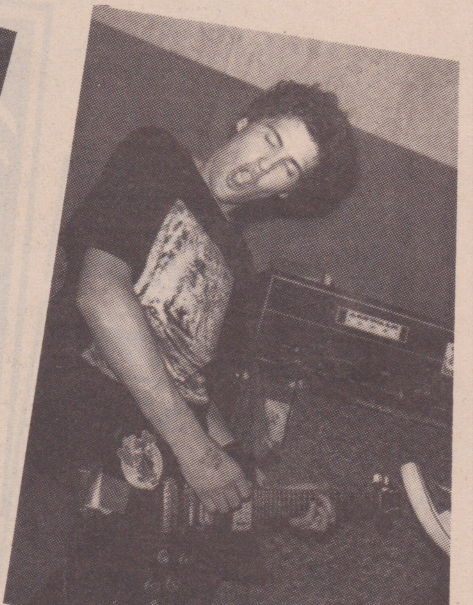
C - "Pick away."

W - "I saw you at a Hall show and you threw out an octopus, and it hit me in the face.

C - "Well, at least you got your money's worth...that's entertainment!"

End of scene # 100,396.





J is for jackass.
See "K".

K is for knob.
Knob is the name given to magazine interviewers who forget to turn on the the tape recorder whenst he is conducting the god damed interview!!! AAAHHH!!! BOO! HISS!!

L is for label.
As in record label, something that SNFU is currently without. Yes folks!! Ties have been severed between them and the BYO, which leaves the band with a third album just dying to be released to the ear plugging masses. Any undertakers?

M is for Muc.
Brother of B. Bunthoven, Muc is responsible for additional geetar noise within the band. When Muc is not gelling his hair, he loves to have his tuning pegs kicked off his geetar by inconsiderate stagedivers at overcrowded shows in small venues. Rocknroll!!!

N is for naked.
A state of physical being that you may find yourself in when you are wearing loose shorts amongst a practical jokers hands. This could be anywhere (this could be underwear).

O is for Omaha, Nebraska.
Omaha is the city where SNFU get all their lyrics via mail order. Believe it or not, mail order lyric companies are the "new" thing and the ultimate in literal convenience. Why use your imagination & brain power when you don't have to!! Order yours today!! We do!

P is for politics.
As in "personal" politics, the politics of being able to cope and communicate with others without putting yourself above another in order to do so. Heavy shit or what!! Party politics is a definite contradiction in terms.

Q is for Quasi Curt Quasimodo.
The newest member of the bunch. Curt has mastered the 4-string lawn mower in a matter of 3 hours, thusly qualifying him as a full fledged "musician".

R is for roadie.
Something that every band needs in order to tour successfully. Someone who scratches your ass when you're too lazy to do so. Someone who drinks all the band beer while the band is sweating it out on stage. Someone you can verbally abuse and get away with it. Someone we call "Monkey".

S is for shit toupee.
Something that you end up wearing when you've done something seriously evil or worthy of vengence. As in "You'll be wearing a shit toupee for what you've done!" Chi Pig was born wearing a shit toupee.

T is for tantrum.
The act of one's brain temporarily exploding during a long tour. Usually followed by minor acts of violence or acts of serious verbal reprimand. No tour is without at least one tantrum...no matter how human you are.

U is for underwear.

O.K. here's what's known in the interview world as a "brief history". 4 members wear boxer shorts for that loose, unrestrained feeling. Whereas Young Ted likes the snugness that a tight, genital strangling pair of jockey shorts provide.

V is for Vannah White.

Not only is she a wicked letter turner, but Vannah was also the pet name for their 1986 white Ford van. Painstakingly tough, Vannah has been traded in for a much larger, much more versatile 1988 Ford now known as "James Brown". Luckily, it does not need the same amount of angel dust to function as the real James Brown does, or else things could get expensive.

W is for wonked-out.

After too much use, this is what happens to one's skateboard wheels. This term can also be applied to one's brain. Mr. Chi Pig is semi living proof of someone with a "wonked out" head on his shoulders.

X is for xylophone.

A musical percussion instrument having a series of graduated wooden bars struck with small, wooden hammers that no one in SNFU has any interest in learning how to play.

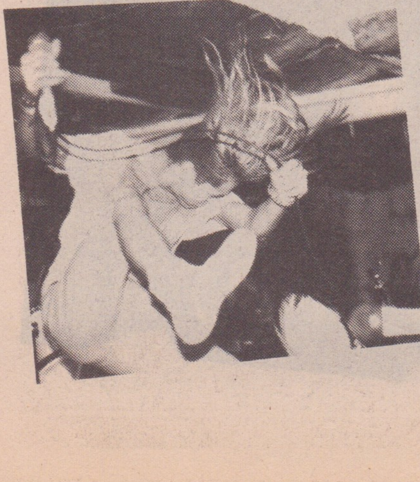
Y is for Young Ted Simm.

Drumm thumper of the band since July '86, Ted is the youngest member among the members. When he's not downing "Jolt" cola or eating many Twix bars he's constantly looking for inventive ways to avoid that ever dreaded full-time job. Who isn't?

Z is for zo long Zildjan.

Something that Young Ted cries to one of his cymbals whenever he cracks one, which is quite often and getting to be quite fuckin' expensive!! Crash! Bang! Boom! Time for another new one!? Zo long y'all.

SNFU/ PO Box 4554/ Edmonton, Alta T6E 5G4/ CANADA.



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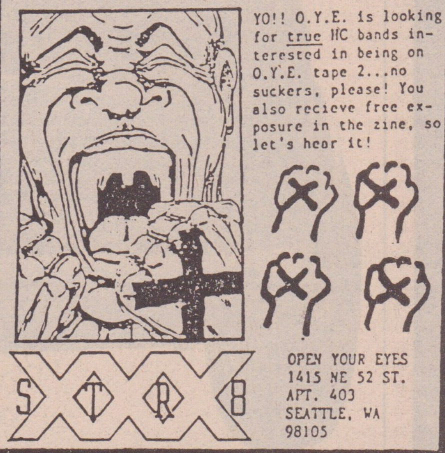

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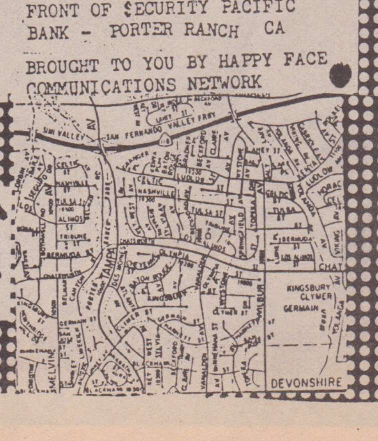


NEW BANDS

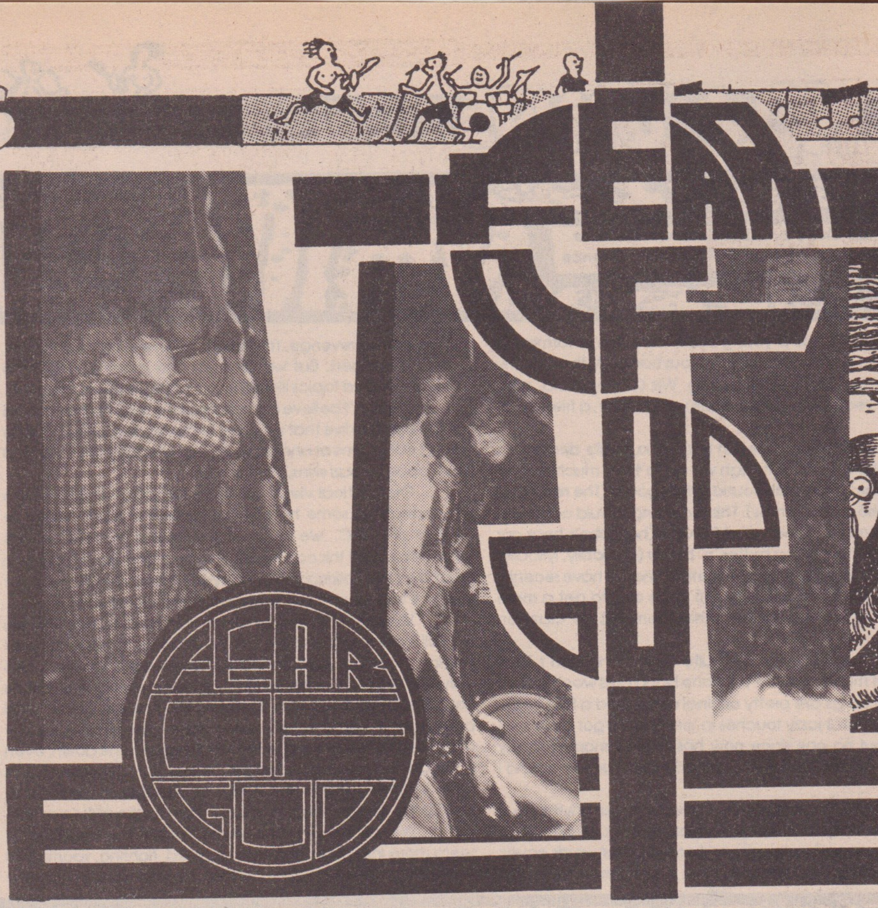
Fear Of God is a band from Switzerland and consists of: Tschosi-guitar, Osi-drums, Dave-bass and backing vocals and Eric on vocals. The band was founded in the middle of '87 out of the smoking ruins of B.O.L. which happened to be a funny ''let's switch the instruments for the next one'' type o'band. When we started off as Fear Of God, we never thought about it as a ''serious'' band, though the lyrics have always been very important (to say the least!) to us. It was just the fact that our guitarist Tschosi also played in Messiah, a metal band, that gave the whole thing the atmosphere of a ''relax-band''. That was until October '87 when Tschosi left Fear Of God for various problems, but he rejoined after a month or two. Now we decided to keep the group going in a more serious way, with practicing and all that. At the same time Tyman from West Germany offered o do an EP with um. So we started to practice and made up a whole lot of songs which we recorded in a shitty studio in December the same year. Various people wanted to repress this EP or do another one with Fear Of God, but so far we haven't felt like doing this. The 21 Song 7"EP was released in March of '88 on Temple Of Love Records, as a joint effort between T.O.L. Records and us. So far the record has almost sold out of its 1000 copies. In April 88 Osi and I (Eric) kicked out Tschosi and Dave for various reasons. We added then two new guitarists and a bassplayer but things didn't work out with these guys, who took music more important than the attitude which is a very serious thing about Fear Of God. So after two times practice we split-up. To confuse the whole story even more; another two weeks later we did reform with the original line-up although it seems like this line-up will break up after the next (and probably very last) gig which will take place in Hanau (West Germany) on 2nd of July.

Fear Of God is one of these stoopid bands who takes lyrics and attitudes more serious than the music. We listen to various types of music, be it early (American) Hardcore, Industrial, Noise, Classical Music, Soundtracks or melodic stuff like Doughboys, Braille Party or whoever else. (Osi and I even like Stikky, are we weird now or what??!). I bet when you hear the record you wouldn't have guessed it! Our lyrics deal with a lot of different topics, be it the generic ''animal rights'' theme, or religion, or how society threatens AIDS-infected (this song is called ''I'm positive'', a sarcastic remark on the ultra straightedge thing as well), and alot of things more.

People in Switzerland don't like our very intense ''music'' too much. They usually walk out when we play, that's why most of our gigs have been in West Germany so far.

Before I'll leave you alone, let me add that we'd like to hear from you, whether we're gonna break up or not. We still have a handful of EP's available (on clear vinyl with nice packing, stickers etc.) plus various live and practice tapes. When writing, don't forget 1 IRC for guaranteed reply! If you want any live stuff send a blank tape and 2-3 IRC's for postage and a couple of weeks later you'll have the right stuff to scare your li'l sister to death with!

For the EP ($5 p.p.) write to: Temple Of Love Records/ Oberrecht 7b/ 2082 Neuendeich/ West Germany, or Eric/Fear Of God/ Sonnenfeldstr. 7/ 9100 Herisau/ Switzerland.



SPONGETUNNEL

SPONGETUNNEL, who have been known to describe themselves as "the thinking person's hard pop band," hails from Chicago, IL, by way of the sleepy western suburb of Elmhurst. Comprised of former members of the preeminently obscure SPONGE and FUDGETUNNEL, this trio combines irreverent lyrics with loud, geeky music to create the danceable sound that has thrilled hundreds of bored teenagers all over the Midwest. SPONGETUNNEL consists of Ron Richter on bass, Mark Mosher on drums, and Russ Forster on guitar, and is interviewed here by members of Chicago's FRIENDS OF BETTY.

MRR: Do you consider yourselves suburban visionaries?

Russ: Absolutely. We want to be Elmhurst's great rock and roll heroes.

MRR: Why did you move to Chicago?

Ron: Basically we lived in the suburbs all our lives and realized they just didn't work.

Russ: Not for us.

Ron: We were outcasts and had no chance of getting our C.P.A.s, so we decided to start a band.

MRR: What are your songs about?

Ron: Cars and...

Russ: Masturbation. There's a link there. I think that cars are kind of a visual form of masturbation.

MRR: Don't you feel the same way about guitars?

Russ: Yes, definitely.

MRR: What's your favorite SPONGETUNNEL song on the record?

Ron: I really like "Tyrannosaurus Rex" a lot.

Russ: He's just saying that to be diplomatic, because I wrote that one.

Ron: Yeah well, I really like "Bus Ride to Hell" a lot too, I guess.

Russ: The last 30 seconds of "Bus Ride" are great. I can't believe I did that guitar solo, it's so obnoxious!

Mark: I like "Tyrannosaurus Rex."

Russ: I like "Pure Muscle," especially when Ron screams, "Doing donuts in the parking lot/ of the 7-11." That's what growing up in suburbia was.

Ron: Is, and always will be.

MRR: What's "Rambo Got a Body Bag" about?

Ron: It's a song I wrote about gung-ho kids who cheered about bombing Libya and then signed up for the Marines. It's about kids who think that war is glorious and then find out what it's really like.

MRR: If the U.S. got involved in another war, would SPONGETUNNEL sign up for the U.S.O.?

Ron: We'd become a Canadian band.

Mark: Or a mariachi band.

Russ: I don't think we'd be appropriate because I'd be telling the soldiers that they'd been duped.

MRR: How would you sum up your views on peace in two words?

Ron: I'm stumped.

Mark: You win.

Russ: Good bye. But seriously, I think it's terrible how peace symbols are nothing more than fashion now. Peace is meaningless to most Americans, I think, because they believe that the U.S. is not involved in any war right now.

Ron: But is that true, though?

Russ: I don't think so. We may not be involved "directly," but we're giving other people money and weapons and telling them to duke it out for us. So are we promoting peace or are we promoting war?

Mark: Instead of a war on drugs we should have a war on arms.

You can contact SPONGETUNNEL at: Underdog Records/ P.O. Box 14182/ Chicago, IL 60614.

Their new LP Morons... And Monsters is available in stores or from Underdog for $6 postpaid.

NEW BANDS

ONCLE SLAM

Oncle Slam/ c/o (Spontex) Nicolas Volle
II, rue du rey d'ossau/ 64230 Lescar, France

Oncle Slam is a young skate core band formed in Sept/October 87 from the split of various bands. At the time the line-up was: Lo (19 years old, bass), Wiz (17 years old, gits), Spontex (17 years old, drums/vocals), and Waky, a friend that helped us.

Oncle Slam recorded in Feb. 88 a studio demo with that same line-up and although we hadn't too much time to make it perfect, the results sound rather good. (The recorded trax seem also a bit old now). This recording should come out as a demo soon if it's not used for vinyl (hey labels hear our plight!) Our stuff is getting better 'n' better (musically, lyrically) coz we're now used to playing together and we have recently added a second guitarist, Yopi (16 years old) to get a more powerful sound and to let the other members go crazy on stage.

Our musical tastes are quite varied and don't influence us that much. (We ain't a clone band and won't be! It's stupid!). Our songs are pretty original as we add a few country-rock-rap-metal-jazzy touches in 'em. We've got quite a US HC sound but no one since now has ever managed to say what band we sound like so we must have our own sound I think.

We ain't a political band. We write about anything we feel interested in or touched by, as various as it can be. We're more of a personal/social oriented combo. Our words cover: madness, skating, mental confusion, s.e., treason, violence, macho goons, revenge, friendship, hate, eating mushrooms, crossover dangers. But we also got trax dealing with more political oriented topics like US imperialism, religious integrism.

We don't believe in anarchy as we think human beings are too stupid to live that way. We all are against animal abuse (I don't eat red meat and pigs). We all hate fascists of any kind (from cops, to nazi skins, to rednex...)

Our political views are quite negative and although we respect/like some heavily concerned political bands as Conflict or M.D.C., we laugh at the typical punk/HC bands who write about this coz it's smart to do it and don't believe in what they do. Talking to the converted is useless. Action, not words! If you wanna see some changes, work for it!

We are positive in what we do/work for, but nihilistics with all the rest. We all skate coz it's a cool way to spend time/energy break our legs, annoy shitheads in the streets. It also prevents us from getting wasted all the time coz here there's not many things to do. I'm (Spontex) the only s.e. of the band and I got my own view of it as every s.e. should! No rules, not a fashion, a state of mind. I don't let things get me down; even if we get drunk sometimes, coz we're too depressed and there's nothing else to do we control ourselves in order not to end up like stupid beerguts or anything. We are all free as flies.

We ain't punx anymore, as most of the French punx seem more interested in getting wasted, fighting, sporting 10 year old brainless slogans on their fashion-studded leather jacket (yeah that's the punker look here! But we'd rather wear awful bermudas; shirts and caps!) than using their head, moving their ass to create something.

Right To be Gay
What the fuck was become to your open minds
You claim about freedom but say gay ain't smart
You're only a poor macho goon ashamed of yourself
Coz somewhere behind that bigot mask
is hidden a queer
CHORUS: They've got a right to be gay
Queer bashing, AIDS, and humiliation
You keep on hating them without bringing any reason
You keep saying that homosex act really sucks
But girls raped in porno movies
you seem to enjoy that

It's pretty hard to create a hardcore scene here as there ain't enough/good following. We hardly get the right to slam at gigs and not get kicked by the male bouncers. But we still hope and work for it!!

As for gigs, we'll open for GBH (sic!) at the time you're reading this, we will play anywhere we can and we're planning a little W. Germany tour in July 88 (bookers, bands write!! this is serious) we're seeking gigs, vinyl plans, anything, so don't be too shy to write, even if you got nothing to say (make an effort, we like long letters) and don't forget IRC or stamps. We'll answer anyway but it helps a lot.

live and loud
MMUNICATION
COM ITION-NO!
live and proud

crist

We formed back in December of 1985 but before that each of us used to play in different bands, Necrophilia, Arrivska Zabava, etc., etc. All in all we've had loads of replacements-including a few drummers, three bassists and just one vocalist since we started.

We've got three studio demo tapes released already but all three were recorded at the time when the band was influenced by different bands. The first one sounds more like 7 Seconds, Husker Du. The second one more like the Amebix and the third demo can be compared to metal/thrash-crossover bands such as Testament, Megadeth, Suicidal Tendencies, COC, etc. Anyway, we think we've found our own style at last but despite the music that we mention as metal, we feel that it is still basic hardcore. We can't simply change our attitudes overnight.

The lyrics deal with politics, social life, our personal motivations and problems. So, we dont have lyrics about satan, hell, etc., the things that we find unreal.

Talking about the gigs we've had there are many and we can't think of the one that was the best or worst for us. Most of them were good as we mostly played at clubs and small places. Maybe our gig in March at Flu Club was the best one so far despite we haven't been satisfied with the attendance of people that should've come but they didn't. Maybe it was a lack of propaganda. Anyway, that was the last gig for our now, x-drummer Stanko, but after a week we found a replacement and things seem to be alright now. The current linne up is Misterious- guitar/vocals, Gvido- bass and Bora- drums. From the stuff we've got released on our own there are two tapes. One which is official (# 10 of No Profit Tapes and Record Distribution) and the other one is a live tape which we swap or trade with anyone that sends us his tape/fanzine/record. Our official tape is available for $3 postpaid and it consists of our 2nd demo andl live tracks recorded in 1987. One song from our 2nd demo was taken for an international comp cassette called Raise A Flag No Way (its profit was dedicated to humanitarian groups and efforts in Phila/USA) and we hope to appear on several compilation cassettes and records all over the world in the near future.

We also have a newsletter which we print every month so anyone that might be interested in getting it, please write. No need to send an IRC if you can't afford it. We'll gladly share our time to write you back. We hope to release our own 7" EP called Powerdrive which should be out on No Profit Tapes and Records Dist.

Finally, we'd like to play in as many places we can as our aim is to communicate, we can understand most people whether they're younger or older which just doesn't matter. We simply work like many bands, on trust and friendships.

Well, I wouldn't like to bother you anymore please write us at my address. Let's trade tapes, stickers, interviews, photos, and we hope soon to get T-shirts done. Stay wild, communicate, fight together-rock together. No Profit Tapes and Records Distribution/ G. Obradovic/ Strahinicia Bana 43/ 11106 Boegrad/ Yugoslavia/ phone 38-(0)11-182854.

NEW BANDS

Nightmare

ON
SESAME STREET

NIGHTMARE ON SESAME STREET are a punk band from Oxford, a small town in northern Mississippi. Interview by Paul.

MRR: Who's in the band and what do they play?

Tait: Skull on vocals, me on guitar, Oliver on drums, and Gentry on bass.

Oliver: But he's absent.

Skull: He's got a cool red hat.

MRR: Give a bit of your history, like when did you form and what shows have you played, that kind of stuff.

Tait: We formed on December 4, 1987 and played our first show fifteen days later. We've played several shows, put out a demo, and we're working on another demo. We got Oliver on drums in February.

MRR: How's the demo doing?

Tait: A whole lot better than we thought it would thanks to that review in MRR, we've gotten at least 50 orders for it and they're still coming in.

MRR: How are you going to try to improve the sound quality on the next demo?

Skull: Uh, we're going to use a mixer for the next one so it'll sound a lot better.

MRR: What kind of music and groups influence your sound?

Oliver: Probably you can tell from the music we play! Basically, most of the hardcore peace punk stuff, old and new. Whenever there's someone interesting that has a message with some good sound, that's what we listen to. Tait: We don't intentionally try to sound like anyone.

MRR: What kind of lyrics do you try to put in your lyrics?

Tait: We try to have a different topic for every song— problems that we see in society. We have songs on the environment, cultural conditioning, Indian rights, capitol punishment, peace, protesting, and against violence, selective service, football, fascism, and the Klan, we hate the Klan.

"Society Sets The Stereotype"
All our lives we've been told to act big
Go out for sports compete for glory
Drink and fight and never question
Pledge allegiance to the flag
chorus:
Society sets the stereotype for both how men and women should act
Sports for boys and looks for girls and no one even thinks about it
Schools teach us passive submission
To the ways of nationalism
Traditions of materialism
Define the roles of men and women
(chorus)
Time has come for us to initiate
U.S. cultural revolution
We must sweep away the old ways
For mass social equality
(chorus)

MRR: Do you think that people have started taking your message seriously in Oxford?

Tait: I doubt it.

Skull: No.

Oliver: It doesn't really matter.

Skull: Some people have.

MRR: What do you think about living in Oxford?

Skull: I'm sure there are worse places.

Tait: There might be, but we haven't heard of any yet. Life in a rural Mississippi town is not the greatest for a hardcore band.

MRR: Why did you start the band in the first place?

Tait: To have fun......

Skull: To express our ideas to everyone else.

Tait: We've reached several times as many people outside of Oxford as we have here.

MRR: N.O.S.S. is the main force behind the fanzine (Assault With Intent to Free) that's not typical for most bands, is it?

Tait: Obviously not, or there would be ten million fanzines out there!

MRR: What's been your favorite show that you've played so far?

Tait: When we played in February in a living room and everyone was slamming and we messed up on all our songs. It happened just like we wanted it to.

MRR: Then there was the last show, where none of the people knew what was going on?

Oliver: It wasn't a bad show, more people heard us than ever before.

MRR: Don't you think that people who say they support the scene really look down on N.O.S.S.?

Tait: There's always a fair amount of losers in everything... they just want the bands to do all the work. I'm sure other bands have the same problem.

Skull: A lot of people don't like us because we don't play metal.

MRR: What's the new demo going to be called? Tait: "Let's Smash the Klan," a six-song demo of pure fun.

MRR: Will you be giving away stickers and stuff with it?

Tait: Stickers, a lyric sheet, and we guarantee hours of excitement.

MRR: What are the band's goals for the future?

Tait: We want to get rid of the Klan and conformist attitudes.

MRR: Seriously...

Tait: We want to be on vinyl, we think our songs are good.

Nightmare on Sesame Street's first demo "A Musical Prelude to the Extinction of Football" is available with a sticker for two dollars or a tape and some stamps. If the new demo is finished by the time you read this, it will be included on the tape. Send it all to: Gentry Webb/ 510 University Ave./ Oxford, MS 38655

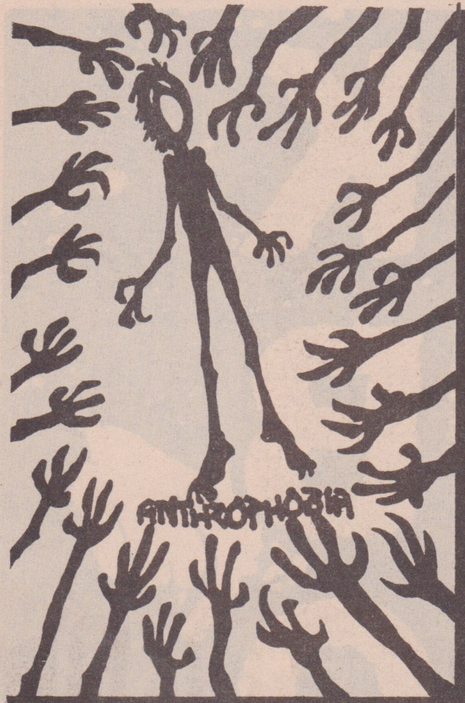
KBO! (this is not an abbreviation) are from Yugoslavia. They've existed for egiht years, enough to assemble their instruments and become very, very good. The punk scene in their city is like dead, so they are the one and original. KBO! music you can explain as melodic punk, but at concerts they play faster, they are more intense; in concert KBO! are really a hardcore band!

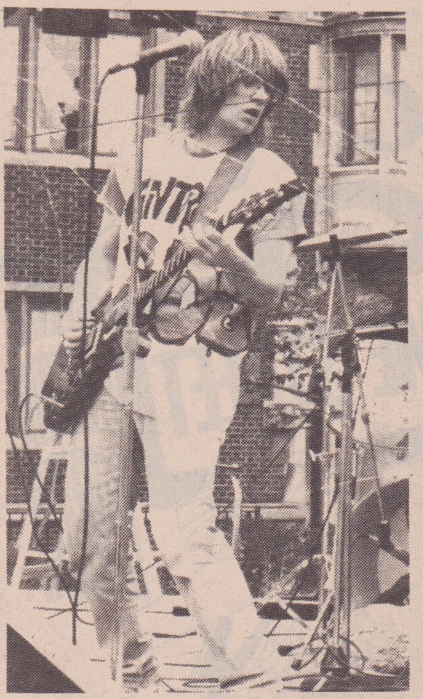
KBO! have made five demo tapes. They are on some compilations in England (International Brigade, Liberate...), they've had concerts in Budapest, Hungary and may play in Vienna, and maybe in a few months they'll come to New York.

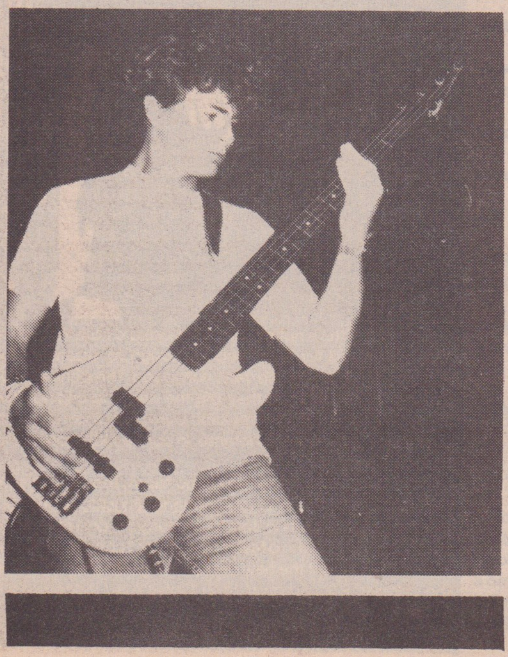
If you want the new demo or more information, here is the address: E.S. - Suzana/ 18-21 Gates Ave/ Ridgewood NY 11385

Demo - $3, 11 songs, with translations.

NEW BANDS







"Back in Reading, PA, October 1984, Jon Starks and I found guitarist Steve Kasper and drummer Shawn Ganter to complete our band, Anthrophobia. We were young, excited, and very naive. We practiced hard, wrote songs, struggled to get shows in Reading, Philadelphia, and the Lehigh Valley, and held our breath the equipment would hold up. That was almost 4 years ago, it seems like yesterday. The more we played, the tighter and more creative we became, but as we grew up as people life wasn't so simple. College, work, girlfriends, cars, etc. came into the picture and fogged the initial vision. Jon, still our friend, left the band in March 1986 and was replaced by bassist Kelly Wloczewski. Kelly and I moved to Philadelphia to go to college, the distance eventually cause the end of the band. Kelly and I found replacements for Steve and Shawn and continued the band.

Since then (Oct. 86) drummers and guitarists have come and gone, we've gained friends and lost some in the process. All for the sake of fun and playing our songs. Kelly and I are almost done with college now, Anthrophobia is alive and well, and only time will tell what the fate of our band will be.

The current line-up consists of our friends Mike Cefaratti on guitar and McRAD's guitarist Chuck Treece on drums. Kelly is still on bass and myself, Frank Phobia, on vocals (and sometimes guitar). We've played a few shows already with good response, and are writing all the time. This band has been a big part of my life for the past four years, and hopefully many more memories are to be had." -Frank Phobia

The following interview was conducted by Carol Schutzbank with Mike, a.k.a. "Mig" and Frank.

MRR: You've been around a long time, and you've seen a lot of hardcore bands come and go. How do you feel your music has stood up over the years? Where do you fit in?

F: I think it's changed sometimes with the trends, sometimes against the trends. I feel it holds up with the best of them. I've seen so many talentless and unoriginal bands... they're hot for 6 months and then have trouble getting shows 'cause everyone is sick of them. They run thin very quick. That's exactly what I don't want to happen with our music. I want our music to be able to stand on its own as music or lyrics.

MRR: What is your sound?

M: When we hear it, we know what it is. We are still establishing a solid sound. We show each other riffs and they get altered and altered... there's different inputs, and then... A finished Phobia piece.

F: It might be metal edged, hardcore, funky, fast, slow... versatile.

M: I think this line-up is going to be the most versatile, definitely.

MRR: Do you think because you are so hard to categorize it hurts the band or helps it?

F: Both, I think, when our set of songs are taken at their potential. We could play to any audience almost: bar-crowds, all-ages, rock, hardcore, metal. We have over 4 years of music to draw upon.

M: It can hurt us if a person only hears one song or sees us once and we play a set one way (like all metal-edged songs) and then they think that's all we sound like. Hopefully it will pay off in the long run.

MRR: Where do you want the band to go?

F: ...Far! 'Till we hit our potential and/or it's not fun anymore. Just playing with my friends, cause we've been friends longer than we've been a band and that means alot to me.

M: Yeah, and where I want it to go is as far as it can... but also to keep it from being typical. I'm not a huge fan of most hardcore bands because they all tend to sound alike these days, and I love metal but I wouldn't want it to be a typical metal band either. I just don't think it has to be 200 mph all the time to have power.

F: We keep growing as writers and musicians. The length of time we've been at it is all to our benefit. Experience-wise. Kelly and I have almost 2-1/2 years playing together so... I think we're ready for some bigger things to happen to us. But we've got to work hard for it... and we know that, but it's ok, too.

MRR: Are you trying to get across any kind of messages with the band?

F: I want to be taken seriously, but "seriously fun" at the same time. I might write to give people something to think about, but I don't want to preach to them, or dent them... maybe just bruise them a bit! (laughter) But I'd rather tell stories than bitch or preach my opinion all the time. I don't want to sound like anyone else.

M: In just hardcore bands there seem to be alot of people that want to make a statement and they're really angry.

F: I'm angry but I don't have to shout it and only play 2 chords.

M: 3 chords. (laughs) But... what we're saying is that the music and the words are equally as important.

MRR: You said you'd rather tell stories - where do you draw your inspiration for your stories?

F: Alot from when I'm asleep.

MRR: From your dreams?

F: Or worse... Also, I go to art school for film and animation. I am inspired a lot by films, paintings, etc. I try to print a vivid picture with my lyrics. I'd rather write with interesting metaphors than write word for word what I'm trying to say. I don't have to just drill it into someone's head.

MRR: How about inspiration for your music?

F: I like stuff like AC/DC, Shriekback, Midnight Oil, Talking Heads, Circle Jerks, Anthrax. Kelly is really into Big Black, Foetus, Bad Brains and Red Hot Chili Peppers right now.

M: I'm into a lot of technical guitars, sometimes I get engulfed in that, which isn't too good for creativity. Frank and Kelly let me know when I get carried away. Guitarists like Yngwie, Tony McAlpine, Vinnie Moore... the new rage of new-classical players... powerful rhythm, too. For us there are a lot of different backgrounds in this band. Sometimes it causes con-

Goin thru the motions
Sleeping with the footsteps that touch so light
Scaring my shadow, turn out the light
it stretches and tugs with all its might
My shadow smells and senses the moon isn't right

It touches, grabs and squeezes me
it runs and hides and screams at me
you're flying across the room filled with helium
you giggle and whine, like words from your nose
clearing the fuzz and shake the sleep dirt
it was all a dream, but my eye sockets hurt
it's pronounced just how it sounds right now
with a battery pack and shapes of a life

Goin' thru the motions, goin' thru (4x)

Take the loose wires and plug me in
time to pay for all my conscience's sins
spinnin' on a tightrope it just crossed my mind
maybe my shadow isn't so blind

Maybe my conscience is giving me the signs
Goin' thru the motions one more time
those motions with shapes and power tools
I spit 'em out, but they taste just fine
Take the loose wires and plug me in
Time to make the doughnuts once again
Feel like the sugar is my only friend
Goin' thru the motions, once again...

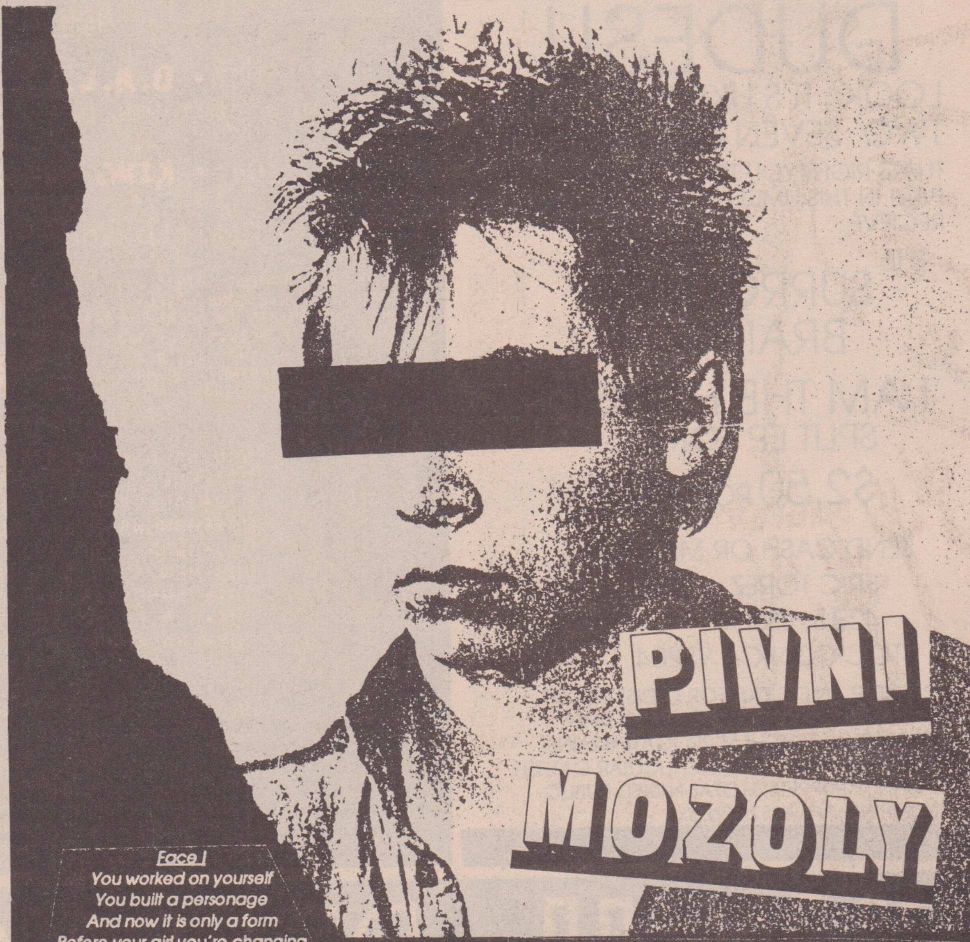
Goin' thru, goin' thru, goin' thru, goin' thru the motions

flicts in musical taste but it's really good and it works - it blends into one overall sound. This is where we've gotten our versatility. I want it to be melodic and incorporate feel and my own style into the blend of the band.

MRR: To wrap this all up, if a person would say to you why should I care about Anthrophobia, what would you say to them?

M: ...Hmmm... (smiles) We have creativity, talent, motivation, and we want to have a good time for the band and the audience. Anytime I think that you get people together with a combination of this, I think something good will come of it, and it will be worth at least a listen.

You can write to ANTHROPHOBIA, c/o Frank Phobia/ 254 South 15th Street #2F/ Philadelphia, PA 19102. Anthology tape (with selected lyric sheet): $3 ppd, T-shirts: $8 ppd, new demo tape: $3 ppd (out in Sept.)



PIVNI MOZOLY

Face I
You worked on yourself
You built a personage
And now it is only a form
Before your girl you're changing
To her idol, because you
Don't want to lose her.
You're going to work
So that you won't be hungry
You say "good morning"
To people, because you need them
And you have friends
So you won't be alone.
You believe in you mother
So that you can feel
That you believe in somebody.
Mostly you're separating from yourself
So that you don't kill yourself.

Bergámo — vocals, piano, objects
Lachael Oi Wipiet — vocals, drums
Zdenek Sebera — guitars

The group started in the year 1982 and its first tape is Dialogue With Debil. It is quite an underground matter. Accompaniment for the miserable lyrics is done with boxes, hair dryer, vacuum cleaner, and only occasionally with instruments. Further tapes are 1,000,000 Beers Without Accident, Deceptive R'n'R Swindle, Pivní Mozoly Attacked by Hag of Richard, and The Last Expire.

The lyrics and the music became better and better. The group doesn't sing about beer and sex anymore, but about their feelings and hate for the comercial and false world. Now we are making a double cassette, Bergámo I. Oi! W. and Free. It may be finished by the summer of '89. The lyrics are especially about fear, pain, disappointment, and against war. It is definitely not about the future. Mostly the lyrics are about individuals, because we have the opinion that our society is bad because it contains bad people. Blaming the system and socialism is stupid, it's unnecessary provocation, and our misery isn't caused by the socialist state. But it is not meant that none of the pssages touch on these problems. It is just that they primarily deal with people.

The situation in our country is better now. Censorship is disappearing, so many groups are appearing now who before had no chance. Foreign groups (like Die Toten Hosen) are coming to Czechosolovakia and records are made, which was once considered as undesirable. Communists understand after all that their "Chinese wall against the western world" is for fuck, and so it is possible to have contacts with western culture. Now the police are more moderate. Before they would bother us on the street, though our only offense was our green heads. Private clubs are still prohibited. Maybe we can wait fot the time when we shall be allowed to do, to say, to play, and to sing whatever we want. Maybe...

P.S. Bergámo is now in the army in Czechoslovakia, i.e., he hasn't officially the right to send letters abroad, has quite no money, and he's far away from Prague and his friends and beloved. Nevertheless he's wanting to create a kind of information sheet about what's happening in the foreign punk scenes. Besides the risks of illegality, it will be the first time a punk fanzine will appear in Czechoslovakia. To do it, Bergámo will need your support, so send him articles, scene reports, and tapes/ records, but only through registered mail. Don't forget to inclued IRCs with your letters. In about ten months time he will have finished his military time and hopefully be back into his musical activities. You can contact him through his girlfriend's address:

Monika Vlásákova/ Krosnárova 1080/ 18200 Praha 8/ CSSR/ Czechoslovakia

Some tracks of Pivní Mozoly are available on the Czech punk compilation tape Hruby Punkovy Hláska (on C-60) out on my label, Ukrutnost Tapes. It costs $5 ppd to my address: Lůk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France

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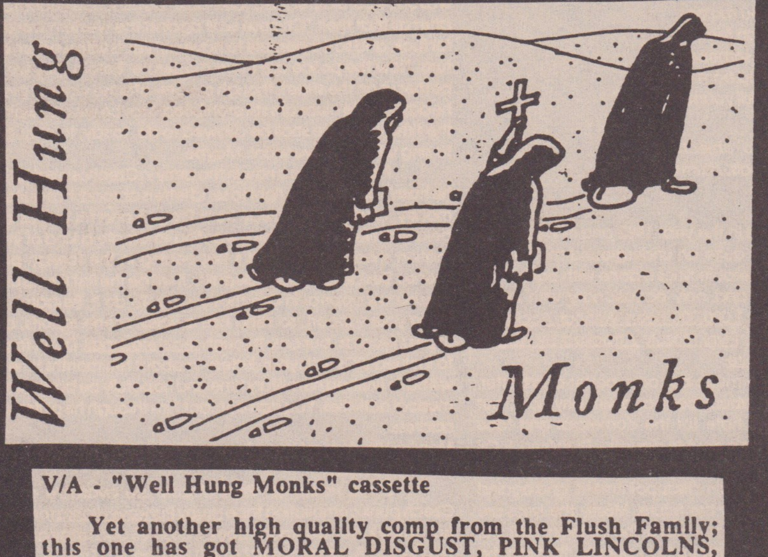

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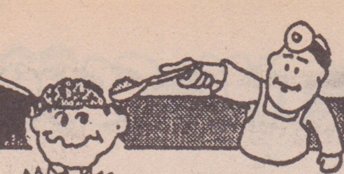


By Alisa Schulman

This month's question:

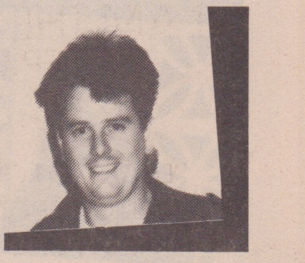
What record changed your life?

Velda, age 24, Berkeley, CA

"The Thirteenth Floor Elevators, "You're Gonna Miss Me," because I realized I could appreciate an atonal, psychedelic kind of music without being on anything."

Philip MacDougall, age 29, Melbourne, Australia

"There are so many records...Probably the first and second Stooges LPs, the first Velvet Underground and Nico LP, the first MDC LP, and the first Black Flag LP, because of the intensity and raw energy that the records projected. Especially MDC and Black Flag, also the Dead Kennedy's single, "California Uber Alles." Probably one of the records that did change my life when I was growing up in Australia was the "Junkyard" LP by the Birthday Party. But it's hard to pick just one record!"

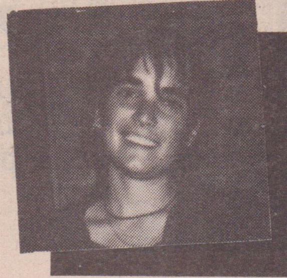


Lisa, age 18, Richmond, CA

"The "Sesame Street Alphabet Album" changed my life, because it taught me how to spell! My favorite muppet is Ernie because he has a punk rock hairstyle. He's hardcore!"

Cammie, age 20, San Francisco, CA

"My very, very first punk record was Crass' "Penis Envy" and that really opened by eyes to a lot of good stuff. Or I could say something like Black Sabbath, "Masters of Reality." That changed my life because it prompted me to take a lot of acid and that changed my life considerably. But that was in 7th grade; I'm different now."

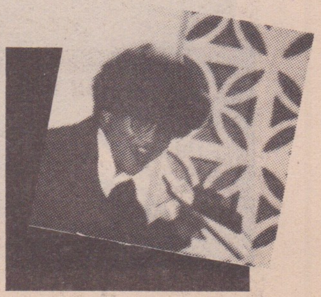


Stacey, age 17, Oakland, CA

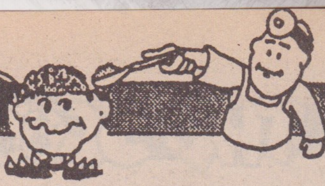
""Donny and Marie Live" changed my life. When I was a kid I used to watch the TV Show, and I finally got the record. I listened to it; it was beautiful! I'm a mormon now and I have 20 children. My favorite song on it is "I'm A Little Bit Country / I'm A Little Bit Rock 'n' Roll." It's a duet. It's good."

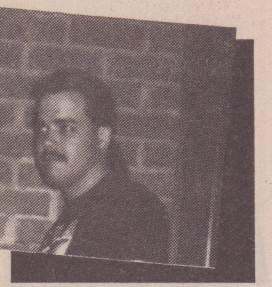
Gilbert I. Avila, age 20, Hercules, CA

"The one that's made me feel a lot better during the last couple of years was the first Jesus and Mary Chain album, "Psychocandy." Everytime I hear it, I just feel a little better...The noise gets into my system and turns my nervous system on completely. My favorite song on it is "Something's Wrong." It aptly described the way I felt at the time I bought the album; I was breaking up with my girlfriend."



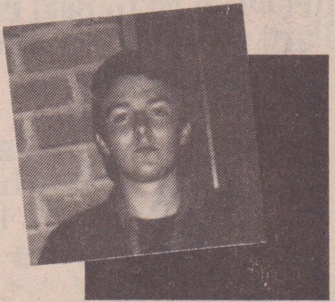
WHATS THE SCOOP ?





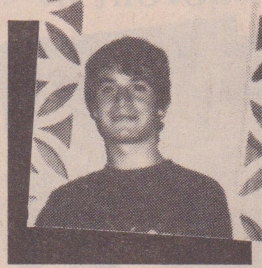
Jeff, age 20, Sunnyvale, CA
"It was some Nina Hagen stuff a friend played for me several years ago, probably from the album "Fearless" or something like that. I thought it was very strange, arty, unusual music. I just saw Nina Hagen last Wednesday night; it was a great show!"

John Scharpen, age 20, Cupertino, CA
"Lots of records have changed my life, but I'll say Chumbawamba "Pictures of Starving Children," because it kind of opened my mind a little bit to other forms of music that weren't quite so hardcore. It's kind of folk-influenced punk and the lyrics are really good and informative too—about the world situation, and it really got me thinking about things a little more."

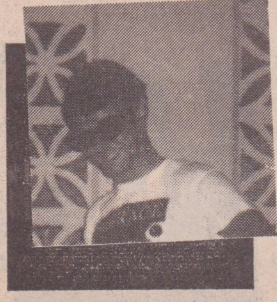


Dan Bucher, age 17, Berkeley, CA
"Subhumans, "Worlds Apart" because the lyrics are brilliantly written and the music matches."

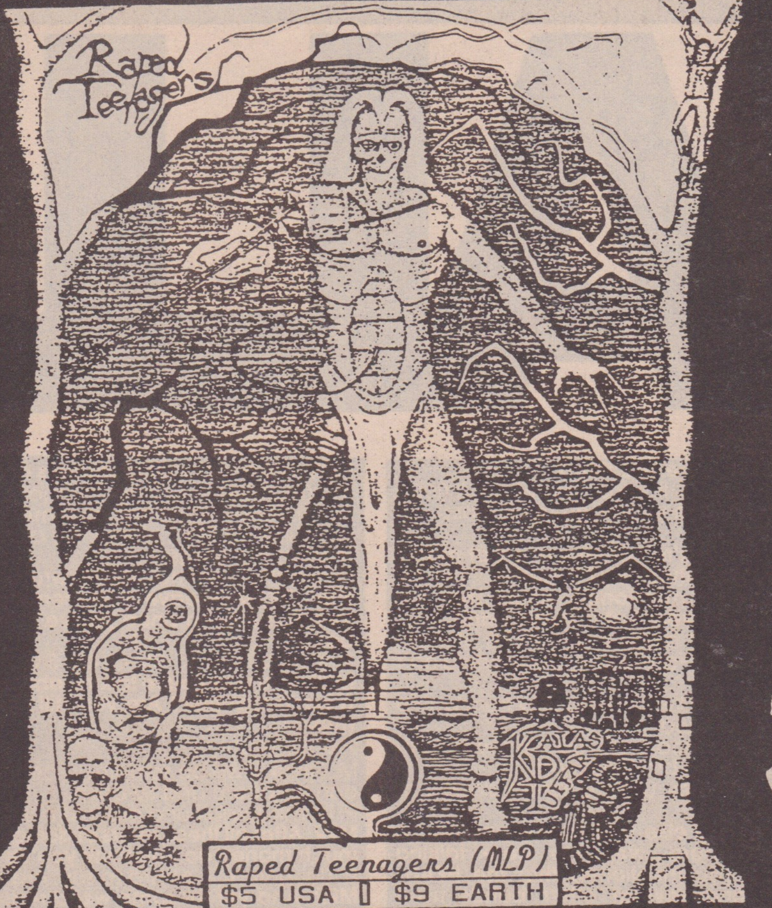
Todd, age 18, San Francisco, CA
"The first Clash album because I was bored and I was young and I lived in this small hick town, and I somehow got hold of some stuff by the Clash, and from then on I started collecting different punk albums."



Devon Morf, age 19, Mill Valley, CA
"That would be D.I., "Horse Bites, Dog Cries." It's just my favorite record, I don't know if it really has a purpose for me...When I hear it, I hop around the room...smile...They're not really that political or anything, they don't get any creative juices flowing, they just make me happy."



Chris Dodge, age 19, "South Bay", CA
"I could say the Stikky album if I wanted to be a real jerk—a lot of people think I am a jerk! But seriously...it's probably "Kiss Alive II." Because Kiss rules, they're just the most incredible band (old Kiss, that is) because they had the theatrics, that's what they had going for them, and all the makeup, and all the spit and blood and fire and smoke, and the song "Shock Me" is like the greatest song ever in the entire world."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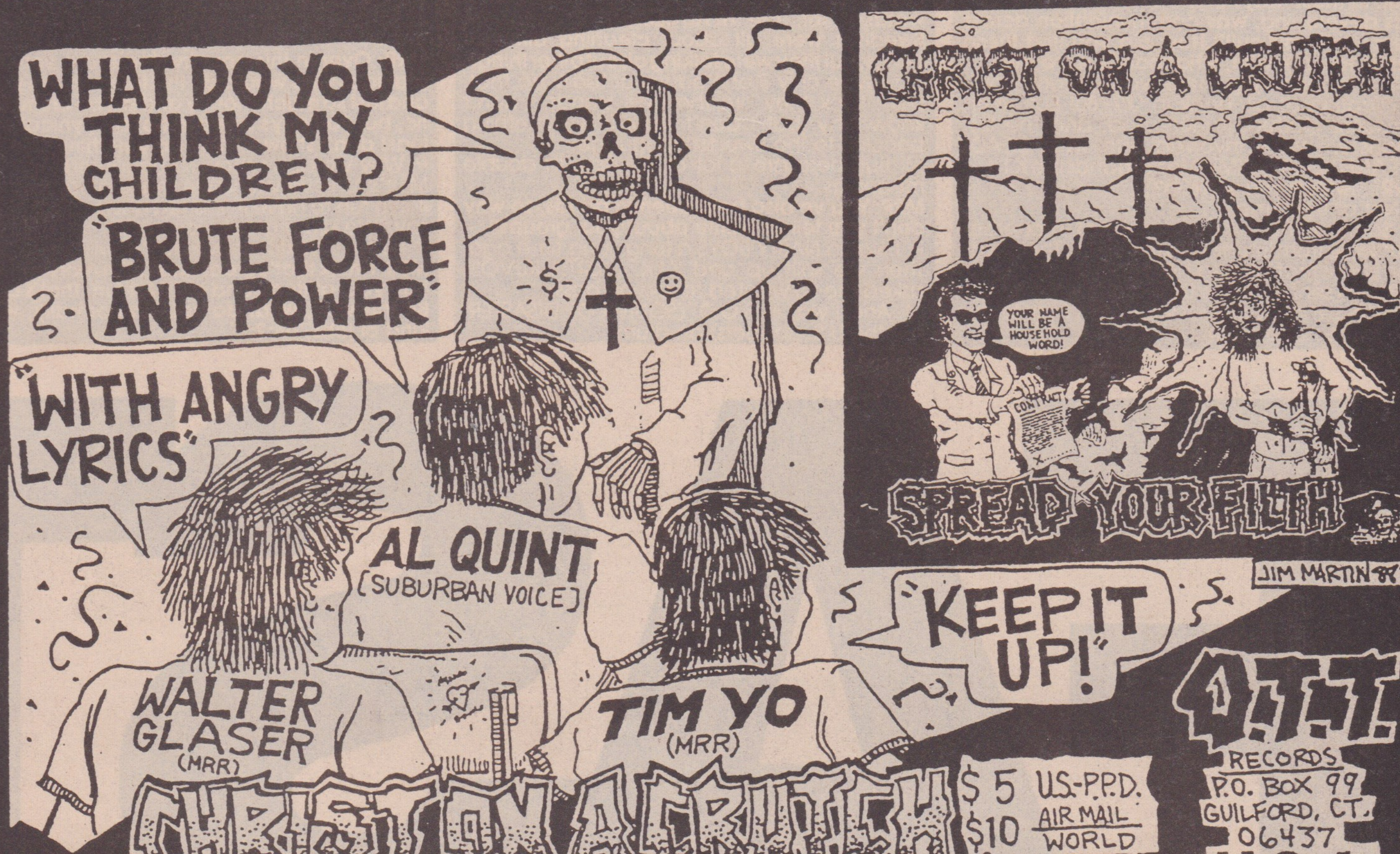
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REALLY

The following interview is with Patrick and Magnus Jonsson, two of three people involved with Sweden's Really Fast Records. The third, Staffan, had to stay home in Sweden 'cause he doesn't ski. Interview by Tim.

MRR: How did you guys come up with the name "Really Fast"?

P: It was a long time ago that we started—'82 I think. Me and Peter from NASTY BOYS wanted to start a label called "Fast" Records, but then we found out that there already was one in England, so it became "Really Fast" Records. I think Staffan, who later got involved with the label, made up the name.

MRR: What inspired you to start a label?

P: I don't know, really. We started before hardcore began, but it was hard to get bands together. But after hardcore came, it was easier and we got more and more hardcore slated for the LP (Really Fast Vol 1), and finally it was just hardcore.

MRR: In those days of the Swedish scene as it was developing, was communication across the country difficult? How did you find these bands to work with, what bands were they?

P: In the beginning, there wasn't much communication at all, back in '79-'80. But when hardcore started, it increased, and the first bands we were involved with were HEADCLEANERS, ANTI-CIMEX, local bands like K.I.K....

MRR: ...which you were in?

P: Not at that time.

M: Some of the first bands we got in contact with were from listening to the radio. There was one show that played hardcore music.

P: Bands sent in demo tapes to them, and we tried to get into contact with them from listening to the radio show.

MRR: How old were you then?

P: (long pause). It was '83 when.....(long pause)...it was five years ago and I was.....

M: Eighteen?

MRR: You say you're not very good at math? So, then you got that first LP together... Oh, by the way, you'd mentioned earlier that the HEADCLEANERS were just a studio band...

P: Yeah, they just did one gig. Some of them were in the university and I guess they didn't have time.

M: And the singer lived a long way from where the other guys lived.

P: The drummer too lived real far away from where the Nilsson brothers lived.

M: But I think they used different singers at times, too.

MRR: Something else that seems peculiar to Swedish hardcore....well, we were talking earlier and you mentioned that the HEADCLEANERS and several other bands used double meanings to lyrics, they played with words a lot. The HEADCLEANERS' songs (in Swedish) were all about cleaning different things, but they were talking about other things.

P: Maybe only 3 or 4 bands actually do that, but I think they are the best bands. I don't know why, but I don't think it is something peculiar to the Swedish language.

M: But there are a lot of words with double meanings.

MRR: You've also both been in bands, so why don't you tell us a little about your groups?

P: I was in NASTY BOYS a long, long time ago. Then we split up and K.I.K. (KURT I KUVOS) asked me if I wanted to join on bass.

M: And I was in S.O.D. (SOUND OF DISASTER, not the U.S. goobers) on drums.

MRR: Is it a fact that drummers are weird?

M: (laughter)....uh...no. Actually, there are some bands where the drummers have done a lot, like K.S.M.B., where the drummer wrote most of the songs.

P: And the drummer of K.I.K. wrote all the lyrics.

MRR: OK, we'll leave drummers alone. So how long has it been since you've both been in a band?

P: K.I.K. split up in '85, as did S.O.D.

MRR: And now you're talking about trying to do a band together? Are you still into really fast music?

P & M: Yeah!

M: I think it will be something between American hardcore and Swedish.

P: I think it will sound much like S.O.D.

MRR: After all these years of doing all this, how much money do you think you've lost?

P: (laughter)...It's hard to say, maybe $1000.

MRR: And yet for some weird reason you still want to do this stuff.

P: Yeah, someday we will break even. (laughter)

MRR: Over in this country, there are very few maniacs who would do this for so many years and lost so much money and still be enthusiastic, but you guys seem to not be cynical or at least don't show it. Why do you think that is?

P: Why we don't show it? (laughter)

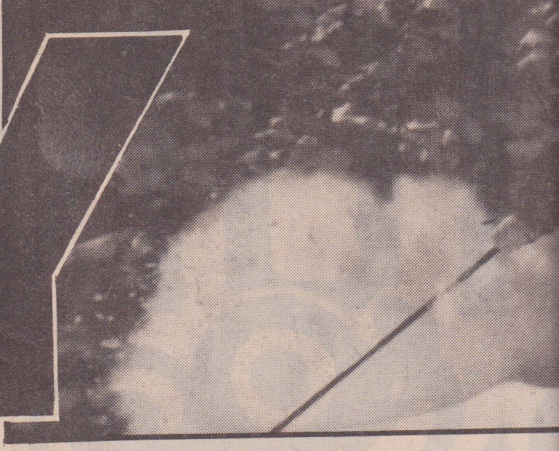
M: It's fun every time we make a new record, it's so fun to have it finished and look at it and say "We did a great work here."

P: Or say "Next time we do it, it will be better."

MRR: I think that's great and I wish more people had your attitude and did it for fun. That's cool. By the way, what do you do normally, what kind of jobs, etc?

FAS

EALLY



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P: Or say "Next time we do it, it will be better."

MRR: I think that's great and I wish more people had your attitude and did it for fun. That's cool. By the way, what do you do normally, what kind of jobs, etc?

P: We live in a small town...

MRR: Most of the Swedish scene is in small towns now, right?

P: Yeah, it's true. So I work in a printery...

M: And I work in a factory.

P: And after we're finished with work, we usually go to a coffee shop, meet friends, talk, drink coffee.

MRR: And then you go skiing.

P: In winter.

M: But usually not in Sweden. I haven't skiied in Sweden for 2 years now.

MRR: Why is that?

P: Bad snow and low vertical drop.

MRR: So what good is Sweden?

P: You can ski in the north of Sweden, but it's cold.

MRR: So where do you go?

P: The alps in Austria.

MRR: Some people would say "What kind of punk rockers are these guys?" What do you have to say to that?

M: When you've bought your equipment for skateboarding, I think it's about the same cost.

P: It depends on what kind of equipment you get. Skiing is big in Sweden as a winter sport...and it's not a rich man's sport—everybody does it. Well, in Sweden we don't have any really poor people, but all kinds of people ski.

M: Out of 8 million Swedes, 4 million ski.

MRR: How many died? OK, you've been here in the States for a couple of months, can you compare social systems between Sweden and here? A lot of people here say "Well, America's not perfect, but it's the best country going, we have the most freedom." What do you think about that?

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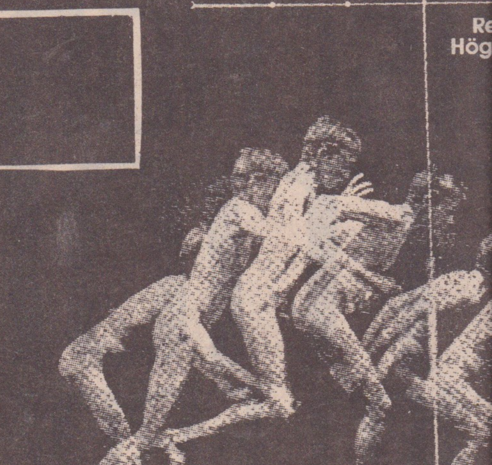

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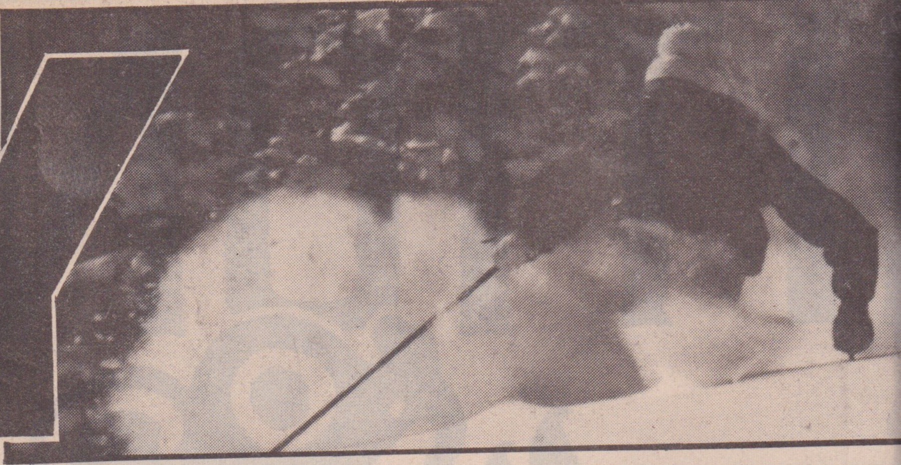

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MRR: Is it a fact that drummers are weird?
M: (laughter)....uh...no. Actually, there are some bands where the drummers have done a lot, like K.S.M.B., where the drummer wrote most of the songs.
P: And the drummer of K.I.K. wrote all the lyrics.
MRR: OK, we'll leave drummers alone. So how long has it been since you've both been in a band?
P: K.I.K. split up in '85, as did S.O.D.
MRR: And now you're talking about trying to do a band together? Are you still into really fast music?
P & M: Yeah!
M: I think it will be something between American hardcore and Swedish.
P: I think it will sound much like S.O.D.
MRR: After all these years of doing all this, how much money do you think you've lost?
P: (laughter)...It's hard to say, maybe $1000.
MRR: And yet for some weird reason you still want to do this stuff.
P: Yeah, someday we will break even. (laughter)
MRR: Over in this country, there are very few maniacs who would do this for so many years and lost so much money and still be enthusiastic, but you guys seem to not be cynical or at least don't show it. Why do you think that is?
P: Why we don't show it? (laughter)
M: It's fun every time we make a new record, it's so fun to have it finished and look at it and say "We did a great work here."
P: Or say "Next time we do it, it will be better."
MRR: I think that's great and I wish more people had your attitude and did it for fun. That's cool. By the way, what do you do normally, what kind of jobs, etc?
P: We live in a small town...
MRR: Most of the Swedish scene is in small towns now, right?
P: Yeah, it's true. So I work in a printery...
M: And I work in a factory.
P: And after we're finished with work, we usually go to a coffee shop, meet friends, talk, drink coffee.
MRR: And then you go skiing.
P: In winter.
M: But usually not in Sweden. I haven't skiied in Sweden for 2 years now.
MRR: Why is that?
P: Bad snow and low vertical drop.
MRR: So what good is Sweden?
P: You can ski in the north of Sweden, but it's cold.
MRR: So where do you go?
P: The alps in Austria.
MRR: Some people would say "What kind of punk rockers are these guys?" What do you have to say to that?
M: When you've bought your equipment for skateboarding, I think it's about the same cost.
P: It depends on what kind of equipment you get. Skiing is big in Sweden as a winter sport...and it's not a rich man's sport—everybody does it. Well, in Sweden we don't have any really poor people, but all kinds of people ski.
M: Out of 8 million Swedes, 4 million ski.
MRR: How many died? OK, you've been here in the States for a couple of months, can you compare social systems between Sweden and here? A lot of people here say "Well, America's not perfect, but it's the best country going, we have the most freedom." What do you think about that?
P: It's not true. You are free to do some thing
but maybe they're not such wonderful thing
like carrying a gun.
**MRR: What freedoms do you have that
don't have?**
P: We have things that are free, such as fr
medical care or free education all the w
through the university.
MRR: And you're free to drink?
P: No, it's 18 in the bars and 20 if you buy it i
store.
MRR: What else?
M: We can walk everywhere.
P: You can pick flowers, go fishing, pick mu
rooms, anything in the woods and nature.
M: You can put up a tent for one night
anybody's property.
MRR: How about the police?
P: In Stockholm they are different than in
country, but still better than they are he
They're not as macho as they seem to be he
**MRR: Speaking of macho, do you think
culture is more macho than there?**
M: I think so.
P: I think so, too. But gigs are about the sar
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**MRR: In general, are things more equal e
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M: It's always been so between Patrick
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**MRR: I tried playing Risk against these g
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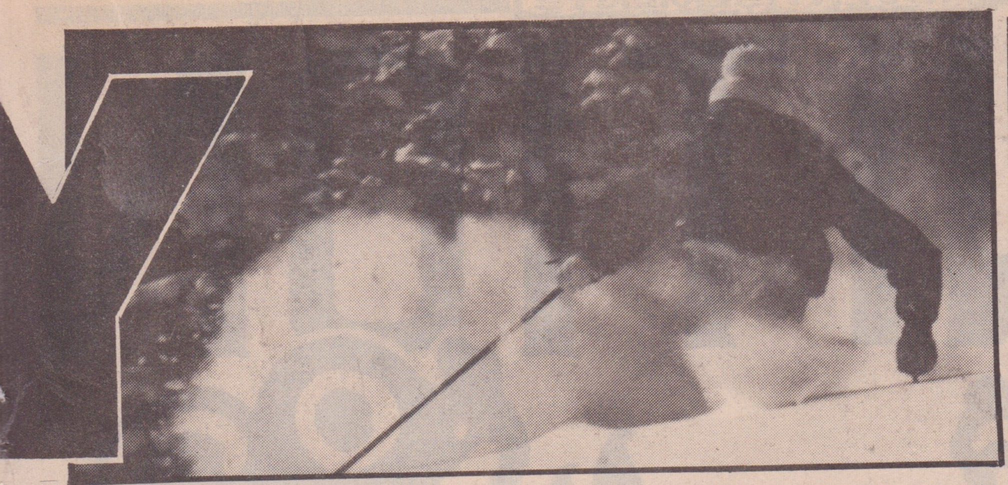
**Really Fast Records c/o Jonsson
Högliden 9E/ 59500 Mjölby/ Sweden**



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P: We have things that are free, such as free medical care or free education all the way through the university.

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MRR: What else?

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MRR: Speaking of macho, do you think our culture is more macho than there?

M: I think so.

P: I think so, too. But gigs are about the same, with drinking and violence

MRR: In general, are things more equal economically?

getting anything back. (laughter)

MRR: One thing that I would like to point out—besides the fact that you guys are still enthusiastic—which is really neat is that you're brothers and are best friends, and that's not very common.

M: It's always been so between Patrick and me.

MRR: I tried playing Risk against these guys and they played me like a team. (laughter)

P: You can go downtown here in S.F. on Market St. and see all these bag ladies living on the street. We have a few in Sweden, but if they want to have an apartment, they can. But some may not want to come into contact with the security system and may not want aid.

MRR: Back to your label, what's going to happen in the future?

P: We'll probably put out Really Fast compilations till the end of hardcore.

MRR: You've got 3 LPs so far...

M: And a 4th is on the way. As long as there are hardcore bands, we'll document them.

MRR: Are there younger bands coming along, or is it stagnant?

P: There are always waves, but they get smaller.

M: It was very big in '83-'84, when the whole international punk thing spread. But in '86 a lot of them split up.

MRR: Why do you think the scene there is so dead in the bigger cities?

P: Maybe because they are more into fashion...

M: ...or because they are more influenced by foreign trends.

MRR: Over the years, who have you worked with

many bands and people; who's given you the most satisfaction and who would you like to say "Fuck off!" to?

P: Vote in Finland was very good. Systematic, in the beginning was too. Chickenbrain Records, who put out PUKE. The HEADCLEANERS. The split LP with them and K.I.K. was the most fun to do because were more involved with the whole production of it. One funny note was that the HEADCLEANERS wrote the lyrics en route to the studio. They're used to working fast—they recorded and mixed their first split EP in 3 hours.

P: As to "Fuck off", I don't want to say that to anybody.

M: Well, we can say that to many people who don't answer our letters.

P: Yeah, a big "Fuck off" to all the big distributors who don't answer our letters.

MRR: So you would rather trade your records for other labels' records than sell?

P: Yeah, we release our records with the cooperation of the bands on the record.

M: They pay for the amount they want. We split all the costs, and the bands pay for the amount they want, which is anywhere from 30-50 each band. Then we pay the rest. We press 1000 copies first, with the bands getting from 500-700 of them.

P: And then we get 300-500 of them, and then we repress 500 more and sometimes the bands buy some of those.

MRR: In the future, when you put out more comps, you'd like to trade with other labels, etc, right?

M: It's OK to sell records to the U.S., and you can hear music from other countries, but we want the Swedish kids to also hear American hardcore, French hardcore, Japanese hardcore, Dutch hardcore, etc.

P: American hardcore is so hard to find in Swedish stores, and when you do it's really expensive—more than double the price of here. But if we do trading, we just add the postage costs to the price so it's really cheap when people buy it from us.

MRR: You do individual mail order too. What do you still have available?

P: Most of the current Swedish stuff. Really Fast Vol 3 is still available, as well as records by other bands that we distribute. If people are interested, they can write us for a list.

MRR: Anything else you'd like to communicate to people?

P: This last question is the most difficult. It's been hard to get most American records, so all labels, bands, etc., who are interested in trading, should write us.

M: We'd like to thank all the bands who've been on the Really Fast compilations...

P: ...and Maximum RocknRoll (laughter)....

MRR: I would have put that in anyway.

P: ...for sending us every issue for years without

T

Really Fast Records c/o Jonsson
Högliden 9E/ 59500 Mjölby/ Sweden

IGNITION

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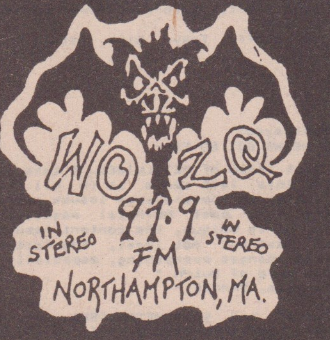
RADIO ARTICLES



WOZQ FM is a 200 watt radio station in Northampton, MA. We run 24 hours a day, 7 days a week and broadcast to a listening audience that consists of students from five colleges and four towns/cities including the University of Massachusetts, Amherst College, Mt. Holyoke College, Hampshire College and our sponsoring institution, Smith College. Although officially connected with Smith, we are run independently and serve as WOZQ Northampton - not "Smith College Radio". Smith is a womens' college, however, and so excluding several male DJ's, we are completely run, operated and DJ'ed by women. We are not all "feminists", or "dykes" or even your typical bow-headed, preppy sorority chicks, but rather we are individual, independent and dedicated women who are producing a high-quality serious and innovated approach to radio broadcasting. We firmly believe in following the 'college radio creed' of offering an outlet for alternative bands, persons, and ideas not found on the AOR stations that torment and bore us all. Our diverse group of DJ's and contributors create a wide range of alternative music even now including MaximumRocknRoll Radio. Radio isn't our only sphere of influence on beautiful Northampton, however. WOZQ helps our friends at the neighboring Hampshire College Alternative Music Collective which is almost solely responsible for bringing all of this great music from the airwaves to the stage in our area. They offer the best shows in the five-college area and we're glad to help them. Also, WOZQ, in conjunction with the Smith College Sophian sporadically produces a fanzine, Dirt, which contains the usual band interviews, scene reports, record reviews and general 'what's going on in Western Mass news'. No matter how you cut it - WOZQ is a great bunch of women producing a great radio station. Who says that women can't contribute to the scene?

Here's your proof that it's not true! Special recognition should go to the WOZQ board: Allison, Liz, Jeanne, Tegan, Michelle, Kathleen, Ann, Alicia, Mallory, Katey, Nancey, Lisa, Mandy, and to Anna and all the other DJs and contributors. Thanks also to: Amanda, Casey, Piper, Adam, Matt (and all of the Hampshire Collective), Henry and the rest of the rats in the basement. Thanks to everyone and: bands, labels or anyone else PLEASE WRITE!!!

Christy Colcord/ WOZQ-Campus Mail/ Smith College/
Northampton, MA 01063

Everyone can write me this summer at: 11409 Robles Del Rio Pl/ Temple Terrance, Fl 33617.

ANNA
CHRISTY
JEANNE

fmr
90.6
FM STEREO

We wrote to Annie-Claude, who does "No Fun," a weekly show on Radio FMR in France, and asked her to describe to us her show, environment, involvement, and ideologies. For those of you in France, you'll find Annies' "No Fun" at 90.6 FM on Thursdays 8-10:30 PM.

The Scene - My hometown is Rouen in Normandy. There are no interesting gigs apart from big bands, no alternative place for alternative bands to play, no squats. There are no punk bands. The last one has just split up (1 demo out). The bands here sound "cold" wave, or heavy metal, or rhythm and blues.

Rouen is a 400,000-inhabitant industrial town. The center of town is quite "bourgeois." There is a lot of "out of work" people and a university.

There are 17 local radio stations. Only 2 are independent - Radio FMR and Radio Figue for immigrants.

I use my show in radio FMR to promote alternative events, labels, fanzines, releases and also to give a voice to another vision of life, ideas, feelings. Lots of people want to and need to express themselves and do not know how or where. When they meet other people, new ideas can start operating. We have nowhere but the places we create as free spaces for ourselves and our ideas - whether they are fanzines/written stuff, radio stations/speech & music.

Issues - Conscription (compulsory military service) is a problem. Only a minority refuse conscription (Insoumis) and are sentenced to a year in jail.

My Station - We got a grant from the Socialist government, but did not get anything in 1987 and 1988 (right wing government). So it ran into debts and is struggling hard not to disappear. The audience reacted positively - we did not think they would support us so much! They said it's because we are the only alternative radio station they can listen to.

Censorship - I do what I want and say what I want to say. Some trouble might have arisen because of the anti-conscription and anti-fascist movements. Some people thought it was too political and dangerous for the radio station - but nothing happened.

Listeners - It helped people to create their own fanzines or labels or compilation tapes because they could talk about their projects and ideas on the shows. And other listeners then knew where to buy fanzines etc...the show is useful for infos, contact addresses. It helps people to communicate with other people in other parts of France and in other countries. Once you start doing something, people start thinking it's possible to do it too, so it helps them. Communication/self expression is an urgent need in our world. It's an assertion of the self and the refusal of destruction - it's our desire to live.

So I suppose radio shows are not enough. We still have to find another way of doing other things. There are homeless people, out of work people, evictions of immigrants (the government sends them back to their native country, separating families. Some are being tortured when they are back in their countries like Spain), anti-conscription movements...

The problem is, we are so few and we have no time left. We cannot feel energetic all of the time. We need to take a breath too because sometimes we feel like there's a burden on us. We need time to think too, when it's just activism it can become meaningless.

My Radio Show - How do I make it interesting? Well I just do not know. Some bands or people keep asking me "Are there people listening to your shows? Do you think there is a lot of people....bla bla." Well, the only thing I say is I do not care at all if they listen or not, if there are a lot of them or not - I just do it. If we worry about that, we'd better not do anything at all. Well yes, maybe there are a lot of them or maybe there are not.

I started in 1982. All I know is that lots of people are trying to do their own things, the things they believe in - and that's what's really important. They express themselves in a world which denies self expression because it considers it dangerous for its own survival. They are not the majority (leaders, governments etc...) - they are the ones who own and forbid other people the basic right of self expression. So even if there are only 10 persons in the audience and if it enables 5 persons to express themselves, their projects, then my radio show is meaning something and it's worth doing it. I do hope it's part of something, of a whole movement. For me it's hope and life too. It took a long time in France for a whole movement to start. Now, even if we're small and too few, we know it's alive and diverse. It's got to grow more and more - at least we hope so.

Also, a radio show means a lot of work, all my spare time, exchanges with other people, a lot of reading (articles, fanzines, books) for infos/news, a lot of talking to/writing to other people, bands etc., translation of lyrics/interviews into French, recording, mixing of jingles. Each show means at least 10-12 hours work. People/guests come to the show with their own infos/news and cassettes, records.

Myself - Well I guess you might start to know me a bit now! Ideology - Libertarian/Anarko (?) in my head and body (!). I do not belong to any party or group. I love life and talking with people, nature, books, music. "Fun" for me is to be happy with people I feel happy with!

So that's all for now. Love, Annie.

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-noise-thrashpunk-horrorrock-mosh-slamcore-

77punk-rock-powerpunk-thrashcore-anarcho

e-glammetal-rockpunk-postpunk-powermetal-

METALLISED

Now, for once in your life, don't judge our magazine by its name. Not that it's a bad name but it doesn't say all. Indeed Metallised has for two years been a Metal magazine in Dutch sometimes touching the not so distinct boundaries with Hardcore. Issue 7, the last issue before Metallised went English (in november 87) shows a bit of the changes the mag was going through. Next to the real Heavy Metal and Hardrock bands Metallised has full interest in HC, Punk Rock etc., not only the Crossover brand but also the real, unmetallised one. From issue 8 on Metallised could've been called Hardcored just as good.
Metallised shows that not all Metal magazines like satanism or sexism. Metallised is a REAL cooperation between people in the Metal and the Punk scenes. A socially & politically aware Metal magazine? Yes, it does exist. We don't like making distinctions between people because of musical tastes and we feel no musical style is bad in itself. We judge every band on its own, musically and lyrically. We don't like starting gossip so we only print what we know to be true. Also by writing about things like self management and alternative ways of doing things and also featuring "normal" Metal bands we feel the Metal people might get in contact with something they wouldn't normally know of or even imagine it's possible (for us Punks it's a normal thing but for a lot of people it's a real surprise when they find out there's something like an underground network). Metallised is above all a music magazine but if we feel something needs to be said or discussed (or if the readers feel it should be) there will be space found for it.
As it is now we are looking for more bands and labels to send in their info and releases for review (We love to hear from new bands!) Also we seek contributors, advertisers and distributors throughout the whole wide world. Get in touch, we need your help! METALLISED is printed on recycled paper and is cut, assembled and stapled by mentally and motorically handicapped people at 'De Beschermde Werkplaats'.

CONTENTS: #8: BAD BRAINS, EXCEL, PRONG, ARTLESS, SUICIDAL TENDENCIES, TESTAMENT, CIVILISED SOCIETY, SACRILEGE, RAGE, ENGLISH DOGS, MOGG, VICIOUS CIRCLE, And many more...plus of course: The demo department, Record reviews, the Belgian scene etc.
#9: CAPITOL PUNISHMENT, RAW POWER, SOCIAL UNREST, KAT, CORONER, STUPIDS, INSTIGATORS, EXODUS, MOTTEK, HOMO PICNIC, RUMBLE MILITIA, ARM THE INSANE, And many more...plus of course: The demo department, Record reviews, Fanzines, the Japanese scene etc.

Cheers from the Metallised staff: Tony, Rita, Stel, Fobie, Koen,...

STEL - METALLISED
KEMPISCHE STEENWEG 30
3300 HASSELT
BELGIUM
(3 U.S.Dollars for a copy postpayed)

HERE ARE SOME OF THE REAKTIONS WE GOT SO FAR:

"Thanx for the copy of the last issue of METALLISED. I take it at heart to congratulate you for this last issue is in all points excellent. There's a big change to the previous issues and this places METALLISED between the very best HC/Metal magazines on international level. The lay out is unique, the content fabulous. All my congratulations. And, last but not least, the fact that your mag is printed in English changes everything, especially for me for I don't understand one word of Dutch."
NEW FX/ BUNKER RECORDS - Grenoble, FRANCE

"Hi Tony! Thanx for your letter and the METALLISED mag. It's really rad and you sure have some interesting stuff in it. KEEP IT UP!"
ANDERZ NIELSEN - Kobenhavn, DENMARK

"What do you mean there's maybe too much stuff in it? I think it's great that there's so much in it!"
Carla Doms, INDISC - Brussels, BELGIUM

"Your zine or mag, whatever you want to call it is really excellent - Keep up the good work!"
Jonny, PEACEVILLE - Wakefield, U.K.

"I like METALLISED! Looks real good to me. Great layouts. All clear and to the fucking point. Keep it up!!!"
Victor H., ALCHEMY - S.F., CA

"This zine rules."
BIG CITY RECORDS - N.Y., NY

"I've spent most of this morning reading through METALLISED and I really enjoy it. You are doing a load of work and it definitely shows"
Kevin Vulture, TIMEKILLER - Boulder, CO

"Real cool read. Which goes to prove that METALLISED is one of the best mags in Europe. That's our opinion"
LORD CRUCIFIER - Halifax, U.K.

"Great issue, good mix of Punk and Metal bands. The layout is hot, it looks really professional."
Phil Macdougall, REACTOR - Camberwell, Australia

-speedmetal-thrash-metalpunk-punkrock-speedcore-thrashmetal-experim

THRASHOLD

HARDCORE
MAGAZINE
IN ENGLISH

P O BOX 2089
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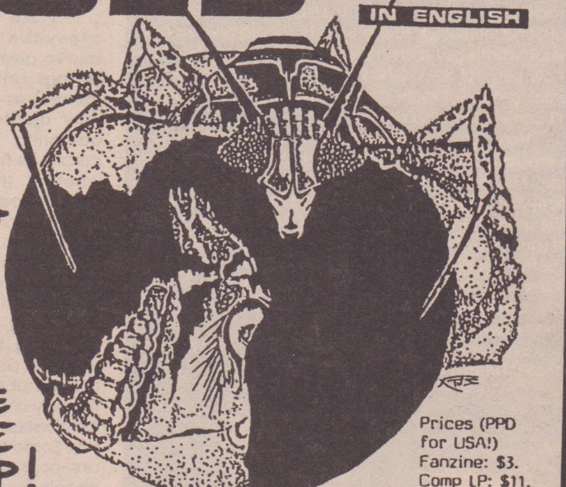

Prices (PPD for USA!)
Fanzine: $3.
Comp LP: $11.

Thrashold is a pretty new fanzine from the Netherlands which is in English and appears once every three months. There are several 'large-scale' zines in Europe but so far they were all mostly limited to their own countries distribution-wise, often because of language-barriers. Thru friends and mailorders we hope to get a more widespread audience which will hopefully be a participating one. The original set-up was getting together a large group of contributors and shitworkers from all over but we gave up on that after big communicational problems. Also, the initial 35 volunteers (!) had dropped to about 10 for various reasons that I won't go into now. Read our issue 1 if you're intrested. At the end of 87, 4 of us sat down and decided to do the first issue. We all lived in or around the city (?) of Eindhoven, which made things a lot easier. Issue 1 was finally released in february 88, a yearandahalf after the instigating letter in the Nieuwe Koekrand. It was printed at a autonomous printer at the Blauwe Aanslag, a big squatcomplex. This way we had both good printing, low prices and nice people that supported us and vice-versa. The first issue was practically sold out after few weeks, which gave us (me anyway) some hope for the future. By the time issue 2 was done, Scheet was rounding up his compilation LP, and we decided to call it Thrashold as well, so LP and zine could support eachother. The LP will need a bit of explanation: Scheet asked bands to pay $150 in advance, and they all recieved 50 copies of the album in return. This way we didn't have to make a huge investment, and the bands could sell the records and get their money back. This also guaranteed a quick and widespread distribution, as the bands came from various countries. Right now, issue 3 has just been released as you read this, and a 2nd compilation LP is in the making (out in 1989). We are also working on flexi EPs which will be included with the zine. Issue 4 will include the first flexi, a compilation of bands that are either unknown but good or just plainly great. We hope to put flexi's with every next issue, subject to our financial position (or in other words: your support!). Bands that have intrest in our flexis, album or just review please send us your last recordings, and maybe we can work something out.
Recently, we gained a distributor in the UK, Open Mind, which will do both mailorder and wholesaling for us on a non-profit basis. We're looking for people in other countries who are willing and capable of doing the same. We're also looking for people who want to write non-musical background articles for the zine!
We try to get a bit below the surface in our articles, interviews and opinions and we really appreciate any kind of feedback, contribution or reaction. Please get in touch today!

Scheet, Andre and Marq.

By the way:
Thrashold Mailorder distributes independent records, tapes and fanzines, in cooperation with De Konkurrent from Holland. Our list is included in #3 of Thrashold zine. For more info or up-to-date lists, please contact Marq c/o Thrashold. Include stamp please. Thanks!

OPEN YOUR EYES

Attention all you home-boys and girls...OPEN YOUR EYES is here, covering the freshest new hard core in town. Yeah, we cover the basics...you know, interviews, show reviews, record and tape reviews, zines, etc. But that's only the beginning...we're also here to express our opinions with the goal being positive progression. We're here to say that there's no room in hardcore for racist thoughts and actions, violence, or hatred...that the abuse of drugs and alcohol brings us all down and destroys our scene...and that the consideration of all creatures on this big blue ball is what counts, not just looking out for yourself. As you can see, we have two issues out currently, with NO.3 in the works now. We also have a tape label, with our first comp. tape currently available (see our ad). We'd love to hear from anyone, a response is guaranteed, and we are currently looking for bands for upcoming zine issues and our second tape, both currently in the works. Be yourself, respect others' opinions, and contribute to this scene of ours...only you can make a difference!!!

OPEN YOUR EYES 1415 NE 52 ST/#403
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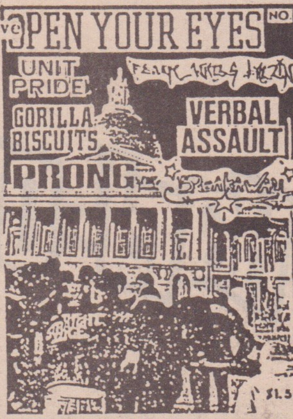
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AWARE OF MY TONGUE 'ZINE

'The anchovie on top of Weinerschnitzel looks like bacon with hair, but there's no need to dwell on that. I'm not going to wax poetic about why we got into this, we're just three ordinary guys who like punk and alternative music and enjoy writing about it and exposing other people to good music. We would also like to draw some attention to the active Louisville "scene", and to let bands know that music does exist here. Anyway, that's our oh-so-noble philosophy, if ya want to call it that, and after dawdling around for quite a while, we've finally squeezed out our first issue, and among its contents reside exclusive stuff, including a talk with the MR. T EXPERIENCE, an interview with Steve Shelley of SONIC YOUTH, a review of the first live performance of Albini's RAPEMAN, the Big Black-Scratch Acid hybrid, an interview with BASTRO bassist Clark Johnson, and an exclusive with the big man himself, CHARLES MANSON, the real McCoy. As well as a good chunk of reviews and some editorial meandering. If you'd like a copy, the cost is $1.25 ppd., and it's 30 pages. Any contributions along the lines of interviews, show reports, scene reports, records, demos, etc. can be sent to:

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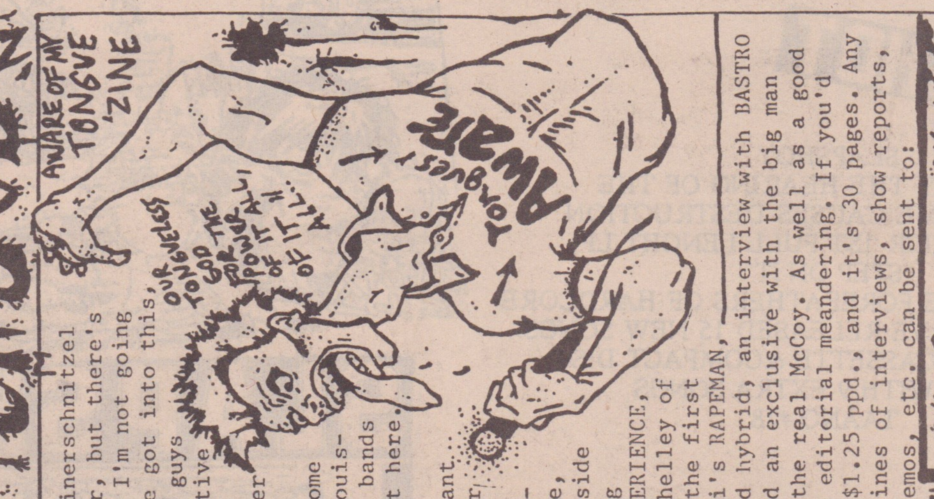
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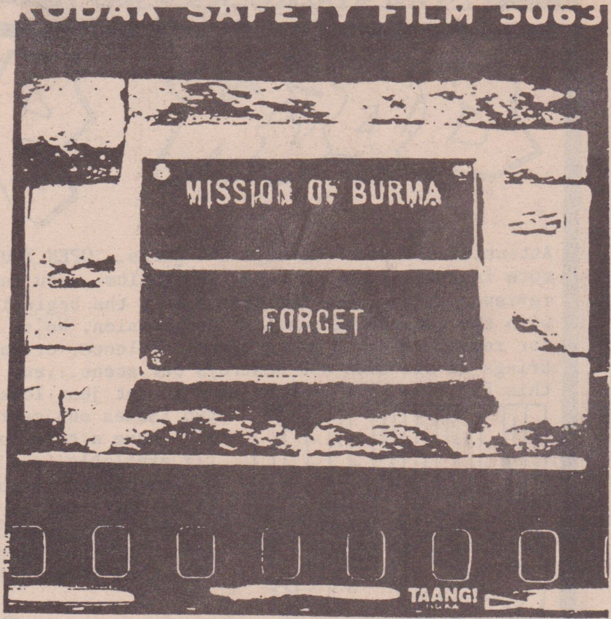
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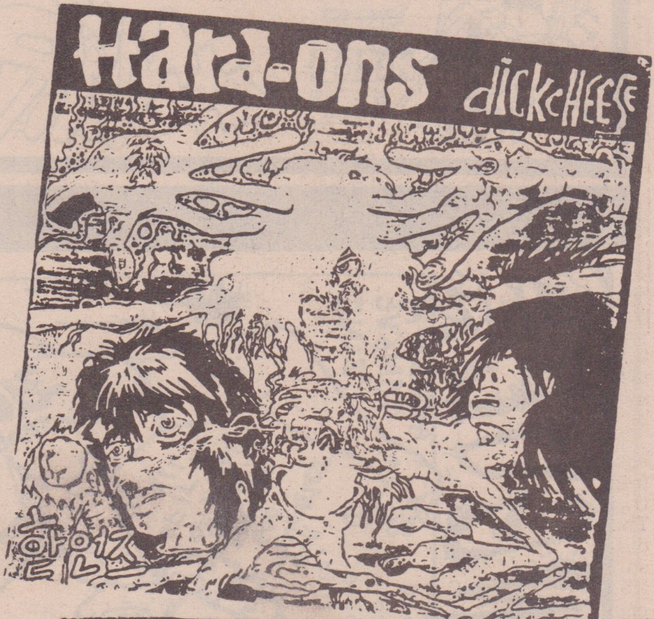
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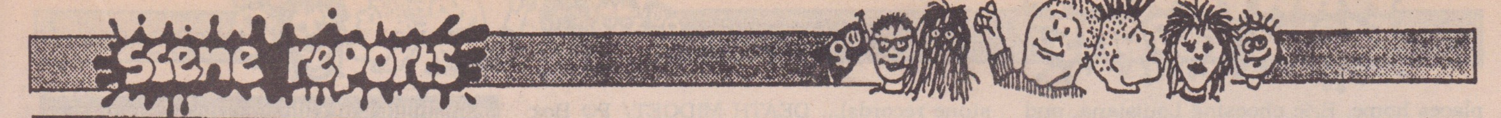

Portland- Hey! Fred here with some more exciting news from the soggy city. Summer is finally here, and at last I'm not the only one in shorts. Anyway, lots of stuff has happened since my first report so many months ago, so I'd better shut up and tell you about it!

There's some new bands to make note of. I think this is at least most of them, but if I missed you...tough shit! Why didn't you write and tell me about your band?

Let's start with TERMINALLY HIP. They made their debut opening for Wehrmacht at their record release show. The band is made up of ex-DA JUNK, and IBC members. Considering both of these bands, I was a bit disappointed when they played. Should be a lot better next time!

OBITUARIES

IOD played at a "Rock-n-Shop" a while ago, but I haven't seen or heard anything from them since. This doesn't bother me though, they needed quite a bit of practice. The singer kept forgetting the words, and didn't move. "Motherfucker" was the only song that he knew all of...but that's not hard, it's only one word! Music was Accused-influenced.

DESTROY ALL BLONDES played a couple of shows, I caught them with Nomeansno. Three guitarists, and a heavy Velvet Underground influence mark this group. Also, local promoter Steve Cheese plays guitar. I've read that they just split up, but it's uncertain.

SWEATY NIPPLES aren't too new, but they haven't been mentioned here yet. This is yet another one of the ever increasing number of Wehrmacht spin-off bands. Now let me see if I have it straight...the guitarist for SPAZZTIC BLURR plays bass, while Davey (bass for SPAZZTIC), and Brian of WEHRMACHT both sing. A former CRUD member plays guitar, and I have no idea who drums. SWEATY are an amazing group to see live, and their demo kicks some serious ass!! Plans for a record this fall on Media Blitz..

And lastly I'll mention my band, CHEAP PSYCHOLOGY. After flooding the scene with free stickers, comic books, and spray paint (shhh...), we finally got around to playing our first show. The event was unbeleivable! We played to 5-600 people and the majority seemed to like us. We'd like to thank everyone for being so nice to us, and for giving us such a great response. Right now we're looking for a dependable drummer, write to the address at the end. Future plans include recording, t-shirts, and of course, more free stickers. (write if you want some.)

CHEAP PSYCHOLOGY p: Fred Landeen

We have about two shows per month here (all-ages that is), with big and not so big bands playing. Tickets range from $4-10 for bands who crave lots of dough (like DRI, who are playing tonite...I'm staying home!) Almost all shows are at the Pine Street Theatre, over in southeast. The Pit was going for about two weeks and then got shut down. "Noise problems" or something. Steve Cheese of MonQui productions books most of the hardcore shows. Send a sample of your band if you want to play Portland.

One of the most noteable of the shows recently, is the Mayor's Ball Too. This was done in a hall adjoining the coliseum (where the real ball was happening).This was the alternative music section of the event. From whimpy college music (DHARMA BUMS, DIAL MEMPHIS) to wierdness (SMEGMA, HELLCOWS), rap, and a host of Portland's underground heavies (DEAD MOON, THE OBITUARIES, NAPALM BEACH, and the kings...POISON IDEA.) The show was a blast, people caught stage divers, and all the prom kids looked confused as hell about just what was going on. I'ts a rare thing to slam with kids wearing tuxedoes, but we did it. The whole thing was video taped and is periodically shown on a cable station.

Recent media attention includes a large article about the underground music scene in the entertainment section of the towns big paper-the Oregonian. It features a full color picture of Jerry A (of POISON IDEA) blowing fire at the Mayor's ball. The article is pretty bland, written for the general populace. However, it doesn't make punks look like a pack of drooling psycho-killers...for once.

There's been some label action in town lateley. Fatal Erection (POISON IDEA's original label) has put out its last release, a 7" by Eugene's OSGOOD SLAUGHTER. Mine even had a hand written message from Pig Champion. The next label is Tombstone Records. Fred and Toody Cole of DEAD MOON run this, and they'll do 200 copies of anything for $250! All you need is a master tape and the money. This has given bands a great opportunity to put out their own records.The last, but far from least people to be mentioned are Mark and Ward at Media Blitz Productions. They've put out a NorthWest Hardcore comp that's worth having, and a new comp of Polish underground music. They're also the guys who saw fit to bring the SWEATY NIPPLES demo to the rest of the world. They're planning a SWEATY record this fall, a local comp this summer (called Strange Brew). These guys have big plans, and are now doing distribution too. Write to them for a catalog.

Want to be played on the radio? If your band is from the NorthWest it can get played on KBOO's "NorthWest Music Show" every Sunday night. Fiona Martin and Rhoadahh X co-host this show, and do a "heavy heavy hardcore punk speedmetal thrash" special every 4-6 weeks. Fiona says that it's the most popular segment of the show and that they're always flooded with requests. They take stuff from as far south as Northern California (really Northern, o.k.?) and up into Vancouver and Victoria,B.C.. This show is great because they'll play any genre of music... HC to christian rock! Send your stuff to them today!

We all know that bands split up sometime, but nonetheless it's still sad when a good one goes. After 2 years of standing out at shows (no matter who they played with) the HELLCOWS went seperate ways. "We ended." says Carl, who usually played bass. There wasn't any inner turmoil, it's just that two of the members decided to call other places home. Eric choosing Louisiana, and Brian opting for Eugene.

Moving, hmmm.. seems to be one of the reasons that CRUD split. But Dave has also said that he's tired of being in a band. So long.

Plenty of line-up changes happening, I guess it helps stir things up a bit. POISON IDEA have dropped Cris Tense on bass, and added "Mondo", who is also a former MAHEM member. I don't know what the deal was but Cris went and joined the OILY BLOODMEN along with former P.I. drummer Dean johnson. Charlie Nims (brother to famous ex-CHEAP PSYCHOLOGY guitarist Tom) the OILY's former bass player has been doing stuff with the singer of the now defunct but still great RANCID VAT. The OBITUARIES have had a couple line up changes. Laura and Arron, bass and drums respectively, left way back in November. Dan Black (ex-FINAL WARNING) now plays drums, and John Blender (ex-SLA) took over on bass. Since then John has left and John Naylor (ex-DA JUNK) stepped in. Mr. Naylor also plays bass and sings for TERMINALLY HIP. He brings a lot of energy to their live performances, and that's good to see.

There's a zillion new and upcoming releases around, and I'm going to tell you what I know about them. DEATH MIDGET have a new cassette release called Own Back Yard that documents all their old stuff, and has some live stuff on it. I'm still waiting for Greg to send me mine, so I don't know how it sounds. As mentioned before, the SWEATY NIPPLES tape is out on Media Blitz Prod. You can pick it up for $4, it's a bit short, but still worth the money. I think it's one of the best punk rock tapes out of Portland ever! THE HELLCOWS G-Spot Crush 7" EP is sold out! The second pressing is soon available though. Their posthumous album, Pixieland, should be out sometime this fall, and should be amazing if it's anything like the last time I saw them. SMEGMA, the band with an appropriate name, have a couple new albums out on labels from far away countries. DEAD MOON put out a single of "Hey Joe" and "Parchment Farm" on their own Tombstone records. It's great, and in mono too! WEHRMACHT have a new album called Biermacht out on New Rennaisance, and it's really cool! SPAZZTIC BLURR's LP has been out on Earache Records for a while and is doing fine. They sure do live up to their name! Contrary to MRR's review, they're from here, not Maine. THE OBITUARIES have finished recording their upcoming 12" EP. They're releasing it themselves, and it'll be out this fall. Look out for this one, because they're one of Portlands best bands, and the vocals by Monica will blow you away. (she "emotes", sounds great!) CHEAP PSYCHOLOGY would like to put out a demo by the end of summer, but we'll see what happens.

I just have a few last tid-bits to feed you, here they are. ANATHEMA might be reforming, but nothing is definite yet. The SLA are trying to reform. I keep hearing that they're together, and then that they're not..good luck! CROTCH ROCKET have played a show this year, just thought it should be mentioned. The WIPERS haven't played this year (in Portland), and I read in the newspaper that the might put out a last record, and not play together again for quite a while.This would be a shame since the WIPERS are one of the longest lived underground bands that this town has to offer.

Here's the addresses that I have, if it's not here, write to me and I'll try to pass it on. SWEATY NIPPLES/ 24 NE 17th/ PDX, OR 97232.. POISON IDEA/ 4134 NE GILSAN/ PDX, OR 97232... DEAD MOON/ P.O. Box 1463/ Clackamas, OR 97015. (also Tombstone records)... DEATH MIDGET/ PO Box 5908/ PDX, OR 97228... OILY BLOODMEN/ 3586 SE Sherman/ PDX, OR 97214... OBITUARIES/ 3854 SE Yamhill St/ PDX, OR 97214... HELLCOWS/ PO Box 8603/ PDX, OR 97207... SMEGMA/ 2123 NE Rodney/ PDX, OR 97212... CROTCH ROCKET/ 11322 SW 51st/ PDX, OR 97219.

If you want to play here, the people to contact are at Cheese productions c/o Steve or Jean/ PO Box 5908/ PDX OR 97228. Or call (503) 222-9649.

Here's some zine addresses, coincidentally, they're all free, but send stamps and a nice letter too! Snipehunt '88; (same as the Hellcows address, because Mike King, their drummer does this one.)... Edgeworks; c/o Oralee Elquist/ 8121 NW Flanders #41 / PDX, OR 97209... VICIOUS HIPPIES FROM PANDA HELL/ 1880 SW 5th #32/ PDX, OR 97201... and my own zine... Absolutely Nuthin' zeen; (In care of my address).

Well that's all for this time. Please write to me for more info on the scene, a copy of our zine, or stuff about my band. Thanx to Mike King, Fiona, and the Media Blitz guys.
Fred/ 12381 SW Walnut/ Tigard, OR 97223.

P.S.Here's the Media Blitz address, sorry: 5610 SE Steele / PDX, OR 97206.

Northern California

Bay Area- Here's bits and pieces of info that has come our way recently... ISOCRACY has regrouped and is playing out again. Their new songs are excellent, and they are spewing out as much garbage as ever (which may please the crowd, but not Matt of OPERATION IVY, who handles taking the trash from Gilman to the dump)... Speaking of OP IVY, they returned from an amazingly successful first US tour, are playing shows every weekend all over the state and are recording an LP that will be out on Lookout Records someday...

HALF BLIND got a new bass player and are now SKELETON MOSES. SISTER DOUBLE HAPPINESS have split up, with Gary Floyd going off to become a Buddhist monk... or was that a D.J. ? And speaking of going off, MDC is off to Europe again soon, and Dave is revealing himself as never before... Also in Europe is/was RKL, and CHRIST ON PARADE.... Touring the States are the BEATNIGS, SHORT DOGS GROW, and NOFX. The latter band vowed to play mostly parties on this trip, feeling they can make it on $75 guarantees. Very punk rock!...

Moved or moving to the area: SDT from Iowa, who have impressed folks here with their sound... Also wowing them is STEELPOLE BATHTUB from Washington, who now reside in SF... The MELVINS, also former NWers are residing here, and Lori (ex-CLOWN ALLEY) is playing bass with them... A welcome to Jo and Johanna, the former formerly of England and the latter lately of Amsterdam, both valuable behind-the-scenes personages...

New bands making a mark include Tommy Strange's SWOLLEN BOSS TOAD... RASKUL of Fremont remind a lot of SOCIAL UNREST and include Mike (ex-C.O.P.) and another Mike on vocals, who's also one of the 4 people volunteering to take over main responsibilities at Gilman. The others include Honey (formerly of Jamaica), Sharon (working at Alternative Tentacles Records) and Jonathan (of KALX)...

Speaking of Gilman, Honey and Sian are taking over booking, and the number to call is 415-882-9616, from 6-8 PM Mon-Thurs, Pacific time... Hardcore shows have been happening at the Covered Wagon too. Try (415) 648-5503.

New vinyl... WEENIE ROAST are shopping around to sell their next LP... The SURROGATE BRAINS and I Am The Hamster guys have a split EP and are planning a 7" comp... Uwe from Germany has gotten permission to put out an LP of unreleased IMPATIENT YOUTH tracks... Victor at Alchemy has recorded PARANOIA's debut vinyl. BREAKAWAY (nee RABID LASSIE) will have a platter out soon too, on an Arizona label. UNIT PRIDE also have a 7" coming. Both of the previous bands will also be on a future Revelation Records comp... STIKKY toured the west and have a 7" coming out in Switzerland!... BOMB exploded and was no more, but regrouped and have a new LP out on Boner Records... And SOCIAL UNREST, though they have split (with Jason and Danny residing in Europe) will have a final LP as well as a possible European tour... The new Lookout 7"'s (PLAID RETINA, SEWER TROUT, YEASTIE GIRLZ) are really out... An EYEBALL 7" should be out soon and a tour is in the works. Call (415) 626-5990 if you can help them with a show (and beer). SEWER TROUT plan to release a limited 'Sewer Trout for President' 7" with election advice as well.

TALLY HOE

The scene in the suburbs continues to grow, as evidenced by the fact that Gilman St. could book 1 show for every local punk band, do 3 shows a week with 5 bands a night, and be booked for the next 5 months! Bands still kicking ass include CORRUPTED MORALS (though they still haven't replaced their stolen equipment), singer Rick's other band CRUMMY MUSICIANS, ANXIETY, KAMALA & THE KARNIVORES, THE IDIOT, DWARVES (who are moving back to Chicago and then NY), BHT, NECROMANCY, FFI, MR T EXPERIENCE (who returned from their post-graduate tour), TOMMY ROT, TALLY HOE, NEUROSIS (drawing well at shows), BLASTING AGENTS, FOR PEACE (ex-NO DOGS), PEACE TEST, NO USE FOR A NAME (with Chris "Power" Dodge of STIKKY on vocals), MK ULTRA, ASSOLT, TEAM URINALS, MAXIMUM ALBACORE REEKAGE, PREACHERS THAT LIE, DEAD JACKSONS

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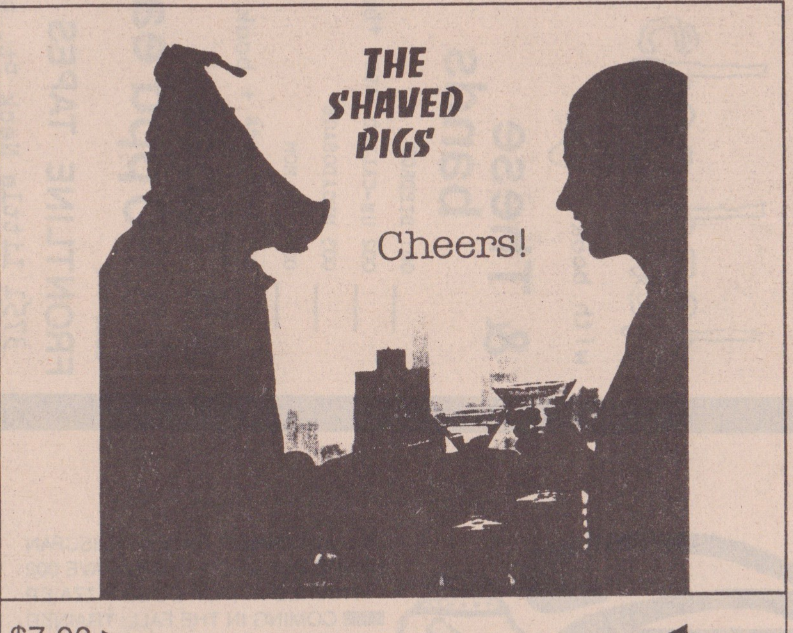
OH YEAH? WELL I HAPPEN TO LIKE THIS AD, SO FUCK OFF.



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(put on a great show, and now reside in the Sierra foothills), CAPITALIST CASUALTIES, VICTIMS FAMILY (always working on lots of new material and will have a 2nd LP on Mordam), COMPLETE DISORDER, COFFEE & DONUTS, CRASH N BURN, DRI (who said in a recent interview that the US should go bomb more Iranians), DEAD SAM CLUB, DISCONTENT, DECLINE, EARWAX, FANG (touring again I think), FEEDERZ, FRIGHTWIG (is Cecilia really out of the band?), FRONTLINE, IGD, JACKSON SAINTS, KOEL FAMILY, NAKED LADY WRESTLERS, NASAL SEX (LP soon), NEGLECTED, SKINFLUTE, NO REASON, NO VALUES, NO WARNING, NOBODIE, PINS, NATION ON FIRE (no longer QUE SERA SERA), RIBZY (vastly underrated), ROTTING HUMANS, SABOT, SCAPEGOAT LEMONADE, SECOND CHANCE, SECOND MIND, SECOND THOUGHTS, SPENT, SHIT HOWDY, SLAMBODIANS (need a singer), SWEET BABY JESUS (vinyl coming on Ruby Records), THINK TWICE, TYRANNICIDE, VAGRANTS, VERBAL ABUSE, VOMITORIUM, UNCALLED FOR, WIG TORTURE, WITNESSES (who made new fans from their tour), and lots lots more...

Rumors grow that Jello is finally working on a band... CAPITOL PUNISHMENT are back with a new singer and drummer, and tho many expected the worst, they surprised and gratified everyone at a recent Gilman show. Real troopers, and still a great band! They are also working on some vinyl with the No Idea fanzine people in Florida... Andy Aeroplane of ATTITUDE continues to amaze customers at Record Vault, where he works, with his impromptu rehersals for his upcoming spoken word project...

And finally the continuing soap opera known as CRIMPSHRINE. HappyBen joined them on their tour and they became WEASELSHRINE. Pete and Idon took time off doing east coast spoken word performances as CRIMP and SHRINE, respectively. Later Aaron and Jeff did a few shows as TRAMPLED BY FISH and then Paul joined them as CRIMPOULTRY but the tour was cut short in Las Vegas by Sam from FANG as he proceeded to beat Aaron to death with a stack of MRR back issues. And then there was RUDIROSIS..... Finally, watch for YEASTIES on tour in Europe and a new comp LP on Sprocket Recs.
Tim Y. & David H.

NOFX

photos: Murray Bowles

SOUTHERN CALIFORNIA
J.T. 85

Igby here, once again, to let you know about what's happening in this shitty, smoggy, poor excuse for an enviornment that I like to call home; or as most people like to just disregard as, Southern California.

I think I'll start off with Long Beach, since it's the closest big city to me. HALFOFF, I'm sorry to say, has officially broken up. They played their last show at the Anti Club, in Hollywood, on July 13. It came as a complete shock to me, but I guess they have their reasons for doing so. And, because of this, their tour has been cancelled. Their EP, "Shoot Guns" was finally released last month (June) and is available from New Begining Records/ 3935 E. Broadway, Suit 159/ Long Beach CA 90803. The members of HALFOFF are forming a new band, so don't count them as totally out. And New Begining Records is going to be putting out a compilation LP with some of HALFOFF'S newer material on it, so watch for that. Elsewhere in Long Beach, SELF INFLICTION have put out a powerful, 10 song demo. It is $3 and can only be ordered through What's The Point Fanzine/ P.O. Box 461/ Bellflower CA 90706. They are available for gigs, parties, social gatherings, funerals, etc. Call Mike at (213) 531-6745 for info. And don't forget the ever popular Planet Zed BBS for you computer junkies. Call via modem (300 or 1200 baud) at (213) 434-2933. Tell the sysop that Igby sent you! One last note: Zed Records has a new, complete, mail order catalogue available for $1.50 to Zed Records/ 1940 Lakewood Blvd/ Long Beach CA 90815.

About 5 miles north of me is a city called Downey (god only knows why). There is only one thing good to mention about it: the band called UNITED WE STAND. Since the release of their demo they have acquired a new drummer and a new bassist. Thier sound has changed a little, but they still fucking jam. If you haven't picked up their demo yet, you can get it for $2.50 to Jerry Hohman/ 9337 Gallatin Rd/ Downey CA 90240. For correspondance call Jerry or Greg at (213) 861-1824. And while you're at it, pick up issue #1, #2, or the July issue (#3) of Jerry's fanzine Widget for $1 each to the same address as above.

San Fernando has three hot acts to watch out for: MISGUIDED is an up and coming band that fucking rag. They have a 5 dong demo available for $2.50 and it will slay your brain and drive you insane. Pick it up from George Navarro/ 6935 Perry Rd/ Bell Gardgens CA 90201. You can also contact him at (213) 928-3587. POSITIVE APPROACH is a new band that formed a little over a year ago. They have a demo available for $3 to Chuck Perez/ 14167 Jovett/ Arleta CA 91331. For bookings or info call Carlos or Mike at (818) 896-7267. SOCIAL JUSTICE are a rocking band that started about a half a year ago. They have a demo available, but since I don't have their address, you'll have to call Ray at (818) 364-1447 or Jesse at (818) 362-9199.

Cypress has a few things going on. FINAL CONFLICT are back on the scene after a few months absence. They now have a new drummer and a new bassist and have been playing shows all over. Thier LP "Ashes To Ashes" is still availble from Pusmort Records/ P.O. Box 701/ San Francisco CA 94101. Also, for personal contact write to FINAL CONFLICT/ P.O. Box 2334/ Cypress CA 90630. Please include a SASE for a guranteed reply. VISUAL DISCRIMINATION have an LP due out in September entitled "Step Back And Listen." And according to Jerry, it shreds! It will be put out on National Trust Records. You can contact V.D. at P.O. Box 2697/ Cypress CA 90630. You can also call Tim at (714) 828-6654 or Steve at (213) 926-1741.

FLYING ELBOW SMASH is the first band that I've ever heard that came out of the city of Carson. Their 10 song demo is fucking rad, and is available for $2 to Steve/ 400 W. 223 St. #101/ Carson, CA 90745. For bookings call Mark at (213) 532-0491. ONCE AND FOR ALL are a new band out of the Cerritos area. They are planning on doing a demo soon and everything seems to be going well for them. For info, contact Rob Thompson/ 217 E. Oak Ave x2/ El Segundo CA 90245 or call him at (213) 322-2298.

Elsewhere, BULIMA BANQUET have released an LP entitled "Eat Fats, Die Young" and it is available through Flipside Records/ P.O. Box 363/ Whittier CA 90608. Pamona's PISSED HAPP'Y CHILDREN have got their LP out called "Pissed Playground" and Jerry says it's really cool. Order it now from New Begining Records. ZYKLON-B have put out a demo and are available for shows, etc. Write to them at 18265 Wakecrest Dr./ Malibu, CA 90265.

Well, I put out What's The Point fanzine. We have recently released a 60 minute compilation tape with 33 songs from 12 southern California bands including BACK TO BACK, INFEST, LABELED VICTIMS, REASON TO

UNITED WE STAND

BELIEVE, SECOND THOUGHTS and more. It comes with a 16 page booklet and is only $3. Also, issues #1 and #2 of What's The Point are still available for $1 each. Write to me at P.O. Box 461/ Bellflower CA 90706.

Now that the scene report is out of the way, I think I'll give you the bad news. Fender's Ballroom, the main place for shows around here, was closed down after the fire and riot in May. I heard they are going to re-open in August but are not going to put on hardcore shows anymore. Also, there will be no more shows at the Hoover Recreation Center, at least for the rest of this summer. And the Hall-O-Sound has closed and, as I hear it, is being purchased by Mystic Records and being turned into a recording studio. The only places that are left are the over 21 bars such as the Anti-Club but with their no slamdancing policy, I don't think it will go over as a hot spot. And at all the recent shows, gang violence and just plain stupidity have taken over. At a show at the Palamino, not to long ago, some skinhead was stabbed by a suicidal. I don't think that that is what punk rock is supposed to be. I hope someone does something soon before PUNK IS DEAD.

Igby

photos: Igby

MISGUIDED

FINAL CONFLICT

SELF INFLICTION

Houston- Howdy, Hogie Stigma here to inform you of the best in Texas Hardcore. To start off I have to apologize for missing the last few issues. At any rate let me tell you of some new Houston bands. A very promising band is a group of guys that call themselves the DIS-ILLUSIONED. Their demo tape is straight on hardcore, fast and raw. A very tight band that surprisingly doesn't play around too much. The demo tape is packed with 11 songs. It is 4.00 post paid. THE DIS-ILLUSIONED c/o Mike Heath/ PO Box 2941 SHSU/ Huntsville TX 77341. BLIND IGNORANCE has funded their own record which should be out by the time you read this. This band has not played in a while, but the last time I caught them they were impressive. Their singer resembles Frankenstien, which is spooky to slam to, but their material is fast and tight. BAY OF PIGS is from the north side of town. They are tight and a lot of fun. A demo tape is on the way and I will have that address next time. They show potential and plan to follow in the footsteps of other great Texas bands.

DIS-ILLUSIONED

Dallas — has a band called WHY AM I. These guys got the emotional D.C. sound which isn't bad but this is Texas. They seem more interested in banning skins rather than making music. Why not be friends with everybody like DRESDEN 45? Anyway the tape is good but the live shows lack a little. LAST RIGHTS is a rippen band from north side. They play some old old BIG BOYS cover tunes which bring back fond memories. They haven't sent me any info but hopefuly they will. LOCO GRINGOS has got a great seven inch out called "Nurture My Pig." These guys are a zany band that even supplies their own hay at shows. Hay fights are common and a great deal of fun. Their tour van is an old herse with a mohawk of tequila bottles on top.

San Antonio — has a plethora of bands, none of which come to my hometown but that is o.k. The X-MEN are a great band that rarely play, but when they do play they give FEARLESS IRANIANS a run for their money. CRIPPLED BY SOCIETY, CHRONIC ILLNESS, and CEREBRAL DISTORTION are some other S.A. bands. RAGIN WOODIES are still kicken and drinking chocolate milk. Any other band that wants to play San Antonio can call Hollice at (512) 226-8010.

Austin — has always been a good scene but is lacking right now. SKATE DEATH got their drummer back and are playing all over Texas. THE EXPISTOS make numerous trips to Houston because of the dead Austin scene. There did exist a little 'ol band called BOOKMOBILE with HICKOIDS drummer Wade on guitar. Their singer got lyrics from books while he sang. Unfortunatly the ex CRIMINAL CREW drummer left for New York. It was fun while it lasted. That pretty much covers it for now. If any one in any other Texas towns care to write me, please do so. Hogie Stigma/ 103 Briar Hill/ Houston TX 77042. Thanks to C. Simone and Slick Rick for all the hard work.

p: Hogie

X-MEN

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12 *Hideous F.S.f.H.*- ENTROPY, BORN W/OUT A.F.,UPS, HATES +11
14 *Tropical V. I*(Brazil)- OLHO SECO, COLERA, RATTOS DE PORA +4
15 *T.V. II*- DOSE BRUTAL, M19, ESTADO DE C., OLHO SECO, INOCENTES
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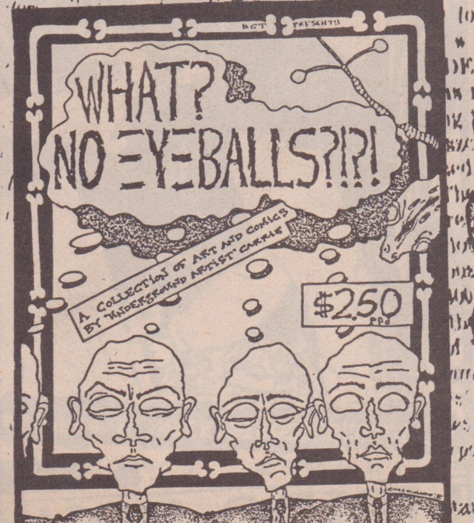

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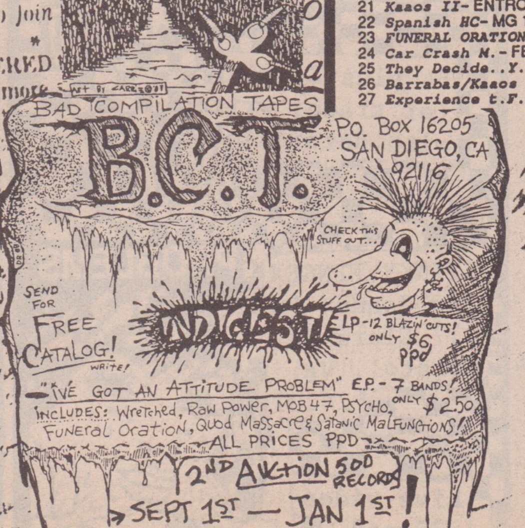

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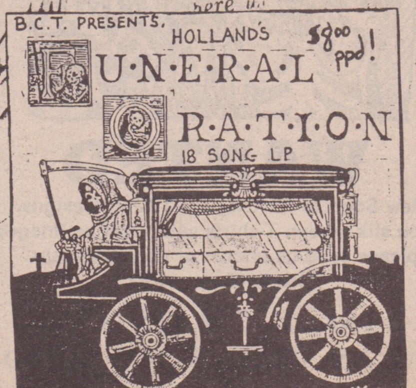

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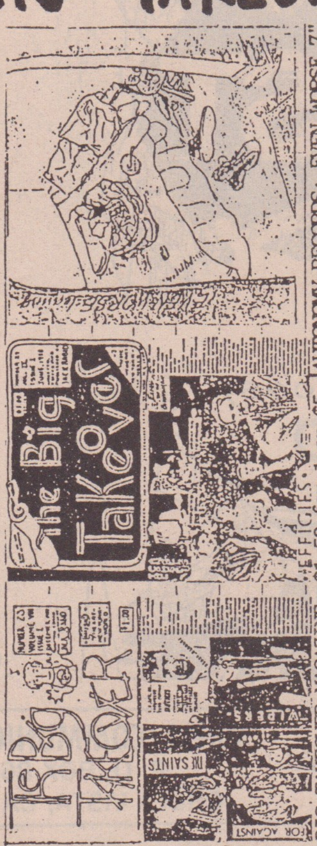

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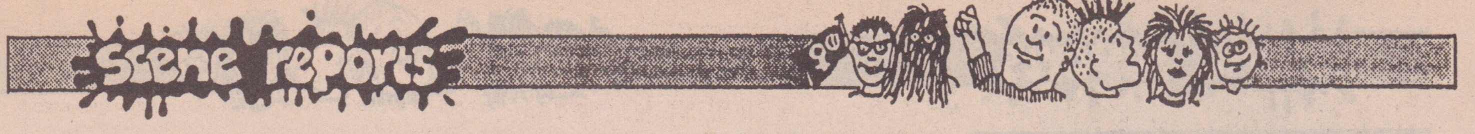
Scene reports



NEBRASKA

Good mornin' mongoloids, time to wash the shit out of your eyes, slap on the new Bobby Vinton album and read about Omaha. A lot has changed since last you heard from us so lets get to the bands (I bet you can't wait huh?)

Last year we had APATHY, R.A.F., SOMETHING SACRED, CELLOPHANE CEILING, ARM-ME, A.J.O. and the speedsters ASPHYXIATION, and MISTRESS. All playing pretty steady gigs. But just when you thought it was safe to go to a show and see a local band everybody disbanded except APATHY and CELLOPHANE CEILING.

APATHY: These guys are probably one of the best bands to come out of the midwest in years. They've been together for two years now and have finally released their long awaited debut album Out The Window on Fat Bat Records which I strongly suggest to everybody. Comprised of Seth Deth (vocals), Mike Homan (bass), Jim Homan (guitars), and Mark Blackman (drums) they crank out a unique and original sound best described as post-punk with a bit of a metal edge meets Micheal Stipe (R.E.M.) singing Husker Du. They are slated to tour the U.S. this fall (Booking and tour info: Timothy 404-397-9346). For albums or T-shirts ($7.00 ppd each or $13.00 together) or as the band said "Just write us" write APATHY/ P.O. box 24406/ Omaha, NE 68124 or call Tim.

CELLOPHANE CEILING: The elder statesmen in the area, these guys have been around for about 3 yrs. With John C. Wolf handling screams and guitars, Chris Sterba on bassness and Steve Coleman hitting the skins the best way to describe them is as a Midwest Psycho Sonic Power Trio. Their first LP The Beauty of it All (7.00 ppd) did rather well, playing on college radio stations accross the country. Their second effort, On Doomsday (Nothing Means Nothing), was recently released and brought in some interest from some major independent labels. As of this writing they are currently touring the west coast (July 8-15). Look for them in the future. On Doomsday 4 song chrome tape-$4.00 (coming soon on vinyl) and t-shirts-$7.00ppd. Write Main Vein Records/ P.O. Box 31635/ Omaha, NE 68131 c/o John C. Wolf. Ph. 402/558-0832

Well now that we've dispensed with the only two bands whose members were willing to put up with each other over an extended period of time it's now time to check in on some new bands that are now just starting to show their ugly butts around town.

CRY HAVOC: One of the guitarists from ASPHYXIATION -Tory Owens- and the former drummer of MISTRESS -Timothy Moss-formed this with the help of some new recruits to the scene: Tim Twohig on second guitar and Nik Clavic on bass. They played a form of progressive speedmetal, the only problem was that they played one show and then they decided that they too couldn't put up with each other, (too bad). Word is that Timothy and Nik left to form something outside of speedmetal.

APATHY

SCATTER FRY: A new group rumored to be forming with Paul Moerke (of RAF fame) on guitar, Seth Harty on bass and Bill Guilfoil on drums from SOMETHING SACRED. They have yet to play because they are in search of a singer.

APOCALYPSE, one of the new speed merchants that have shown up lately, these guys dish out some powerful shit. Led by Phil Thompson on vocals and rhythm guitar with Mike Sackler (lead guitar), Clint Thomas (bass, vocals) and Chad Ward (drums, vocals) they can mosh it up with the best of them. I'm looking forward to hearing more from them. 5-song demo coming soon.

ATOMIC BREATHING: Basically this band has been around a while but just started to play again. The whole band is pretty much one man, Dixon LeBron (singer and guitarist) and whomever sits in with him at the time.

The SOUL GRINDERS have also gotten back together. These next two bands to have been formed in fun and as friendly rivalries. From what I've heard they are both only part-time bands as the members all have other primary bands. If you ever get a chance to see one of these bands do it, because they are two of the best damn bands that have hit this town in a while and there's no telling how long they might be around. It all started with: BIG MUFF PIE: This started with Jim of APATHY on guitar and Timothy of CRY HAVOC on drums occasionly getting together with old bassists and singers to jam at parties and shows. Finally Nik from CRY HAVOC was recruited to play bass and John from CELLOPHANE CEILING to sing, thus forming a permanent band.

CELLOPHANE CEILING

They play an odd set ranging from Chili Pepper type funk to Fear type hardcore to your basic hard rock. I caught them at a local college's battle of the bands where they churned out a great show but were, get this, disqualified for their stage antics. Stage antics being: Jim smashed his guitar and broke part of their cheap stage, John's obscene vocals and, a SLEEZ KANG mooned the audience during Muff Pie's set. If you want a cool shirt of Muff Pie or correspondence write 6923 Wright Plz. #3N, Omaha, NE 68106 (Shirts are $7.50 ppd).

SLEEZ KANGS: "Total fuckin sleazy rock'n'roll" is how Boris described his band. True to the mark what else can you get with names like Felix Wheels (vocals), Klaus Von Boner (gtr.), Rocko The Avalanche (gtr.), Wolfgang Smash (bass) and Boris Blacklabel (drums).These guys are pretty sleazy they make Zodiac Mindwarp look like the virgin mary with songs like "Sex Stormtrooper", "Shut Up And Suck", and "Live To Drink, Drink To Live". Look for their tape Love Sultans in the coming months. Sleez Manor: 3113 9th Ave/ Council Bluffs, IA 51501

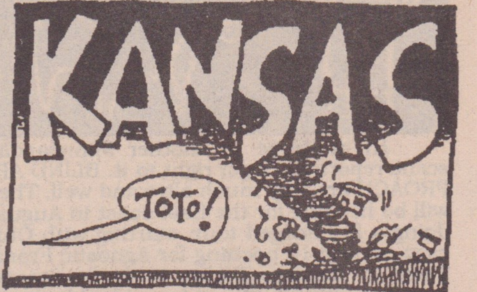
Main Vein Productions has been putting on most of the shows lately such as Rollins Band, Downy Mildew, Hetch Hetchy and soon Tar Babies, Magnolias, Killdozer, All, Riflesport, Firehose and numerous local shows. If any bands are looking for a date in the Omaha area I suggest you contact them: John 402-558-0832 or Timothy 402-397-9346.

In other news the Adolescents played in the area and proceded to drive up to Omaha to a party and then decided to trash a house with some local skins. Some people are just so smart sometimes I'm telling you.

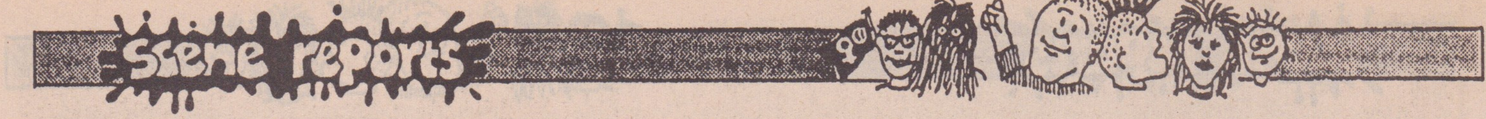
The local shop is still in business, Drastic Plastic/ 419 S. 13th St., so stop in if your in town and say hi to Mike and Liz Howard. That's it....

Bruno (Ballbuster) Hockaluggi

KANSAS

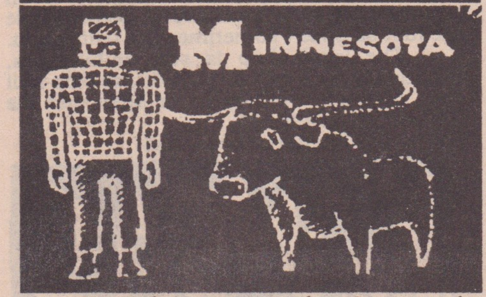


Things in Kansas have continued to forge ahead in the massive amount of time since our last scene report, but this should bring the world up to date. Punk gods of Topeka, the KLUSTERFUCKS, have a new demo out and have a "best of" compilation, with the young band AIRBORNE on the other side. Both can be had by writing to Bob Cutler at: 1525 Randolf/ Topeka KS 66604. Bob also has a cool zine out at the same address called Sour Notes. It has a good article with Jello Biafra in issue #4. Also the FLOURESCENT CONDOMS have suffered a great change in line up with only 2 of the original members still active. They still hold on to Danny on bass and Todd on drums. A new guitar player, Kurt, has been found and the group are currently auditioning singers. Their exciting new 7" is due out very soon and they have a demo available through Fucksafe tapes at: PO Box 242/ Chanute KS 66720. Cult bands THE HO-HO's and KERMIT'S GREEN PENIS have been jamming with each other and are trying to set up some gigs in the nearby area. Anyone with information about this should write to "the penis" c/o F-S at the address that I mentioned before. The KERMIT'S stage show has been called "descussting, but unmentionable in any religious gathering" by Mike Johnson of E/Z. Speaking of E/Z they recently played shows to screaming crowds in Pittsburg and in small towns like Iola. Wichita-based THE MUMBLES are scheduling the release of their new tape, but "Devil Box of the Gods" is still available at: PO Box 8312/ Whicita KS 67288.



CURIOUS GEORGE have broken up again. Hopefully the asses of the band will start something new, but no one is quite sure. VAE VICTUS has an incredible new demo out, be looking for address info soon if you like loud and aggressive music. 9-LIVES are currently mixing their demo and should be releasing it very soon, so if you don't live in Lawrence and haven't heard them yet be watching for their ordering info also. KELLY GIRLS, HUNCH, BIG TOE, and all the other Lawrence bands who I don't remember, have been playing good shows but are either keeping quiet or I need a new can of Right Guard. Fucksafe has a compilation tape of all Kansas bands to be released in September. All you out of state folks keep your peeps open. After all the shit I saw Danny Smith get for either not remembering some band or mentioning an extinct one I hope this one doesn't piss you high quality readers in the sunflower state off. That's our small time news and here's some pictures. One more thing, my cat Brutus thinks he's a dog. Anyone with advice can write to my friend, Line, cause it ate my mailbox. Her address is: 622 Illinois St/ Lawrence KS 66044.

G. Penis/ Kansas



Hi, welcome to another Minneapolis scene report. Let's get right to it. BLIND APPROACH are very much alive and well. They will be heading for the East coast in August doing a full fledged tour, starting with Chicago on Aug.16 opening for Agnostic Front. Their 7" Restless Nights is in its second pressing. It's $3.00 and I would add a buck or two for postage. (All addresses will be at the end of this report). I do have to say it's nothing like them live. It's a very clean, clear recording and Chip's vocals sound great, but somewhere in the studio they lost a lot of their power. It's still a good piece of vinyl and I highly recommend picking it up.

MISERY are also keeping themselves very busy these days. They also will be leaving in August for an East coast tour. They've got a bunch of shirts and patches made and they've been in the studio recording a 7" also. The vinyl is expected some time in October. Both BLIND APPROACH and MISERY have been playing out very frequently and hopefully by the time you read this folks in NYC will have experienced the real "Minneapolis Sound".

IRON FIST opened for the Vandals in July and are heading back to a hardcore sound They weren't very happy with the way they played so back to the basement they go to tighten up their shit. Vinyl? Up in the air. Look for them on some short jaunts to nearby midwestern towns.

Seeing as this falls under a state, not city, heading I'm going to mention a band that surprised us all at BLIND APPROACH's record release. They're the LIBIDO BOYZ from Mankato. They play great traditional hardcore and they've got a 7" out too called Malicious Hoolaganism which is $3.00 ppd. I have yet to obtain it, but if it's anything like them live, it's a must.

I have no idea what's going on with TEST MONKEY. They haven't played in ages, they're cassette isn't out yet and Kevin (guitar) says that they're no more. Whether that's true or not I'm not sure. There's definitely some dissent in the MONKEY camp.

First Avenue: have begun regular Sunday night all ages shows. The bands are in the Entry and there's dance music in the Mainroom for all the disco lovin kiddies. But it's fun and it's nice to have regular shows. They are also doing some weeknight all age shows too. I think it depends on if the bands playing will do it or not. So touring bands please request an all ages. More and more people come into the scene everyday and almost all are under age.

A big bar/club called the Cabooze has begun doing all ages shows. Please don't play this club. They ask huge door prices, have neanderthal bouncers and won't let you dance. They're bigmoney jerks.

Now here's a promising idea. The scene putting on its own shows. It was called the "Pillsbury Project". The U.K. Subs & Broken Bones were kind enough to come and be the guinea pigs. There were about 100 people running around yelling that they were in charge, 3 people helped clean up and the gig lost money. But it was a hell of alot of fun and a surprisingly large turnout considering there were only 2 days to advertise and organise. Unless there are a few people with a lot of money to blow, I don't think this will happen again for a long time. But it does show that this scene can unite and actually do something when they want band(s) to play here.

This city united on another front as well. Remember when our lovely government sent troops down to Honduras? In 24 hours a demonstration was pulled together, the Coalition to Stop the War started and Uptown was shut down for 2 days. On the 2nd day a recruiting station down the street was completely trashed and almost burnt down. That was Friday. On Monday another protest was held downtown. This time the cops decided to flex their beat sticks and pounded on heads. For the next 4 days there were more protests and the pigs just watched because there was a lot of controversy in the media over their reaction on Monday. But at night and in the alleys punks were picked up and beaten. This continues to happen to punks and skins all the time. The cops intimidation and actions have made me decide this is a police state. All parties are broken up by midnight and the only place to get together and drink is at the river.

Yes, Anti-Racist Action are alive and well. A newsletter has just been put out and if you have any interesting information about racism, it's proliferation or destruction, in your scene please write and tell us.

And finally fanzines. Dan Siskind and friends have begun a regular monthly zine called the Minneapolis Alternative Scene. It's $1.00 plus postage and it's going on it's 3rd issue and very good. They are looking for scene reports so feel free. Issue #2 features an interview with Blind Approach and lots of other good stuff.

Ratboy is still doing Farce #4 is on it's way. And just like it's editor it is very informative, very opinionated and very good. 75¢ and 50¢ postage.

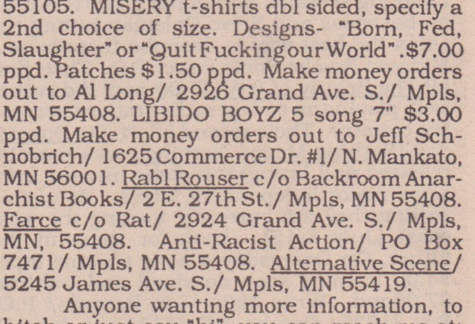
Rabl Rouser is still being printed. Issue #3 was all about the Honduras protests and on newsprint courtesy of The Torch. As usual it's free but send postage. Freedom #5 needs a lot of contributions. So flood me with those poems, stories and artwork.#4 is still available. It's free except for 25¢ for postage and a clearly written address.

Now before I leave you with the adresses I have to say something to the people in my scene. Folks have come up to me and told me things they think I should put in here. Which I appreciate. But really, I wasn't voted into this positon. I just thought someone should write a scene report and who is better then myself. Nobody else was doing it but that doesn't mean no one else can. Feel free to write a report yourself. It's not like I'm real regular about this.

BLIND APPROACH

Addresses: BLIND APPROACH c/o of Chip Pearson/ 1059 Goodrich/ St. Paul, MN 55105. MISERY t-shirts dbl sided, specify a 2nd choice of size. Designs- "Born, Fed, Slaughter" or "Quit Fucking our World". $7.00 ppd. Patches $1.50 ppd. Make money orders out to Al Long/ 2926 Grand Ave. S./ Mpls, MN 55408. LIBIDO BOYZ 5 song 7" $3.00 ppd. Make money orders out to Jeff Schnobrich/ 1625 Commerce Dr. #1/ N. Mankato, MN 56001. Rabl Rouser c/o Backroom Anarchist Books/ 2 E. 27th St./ Mpls, MN 55408. Farce c/o Rat/ 2924 Grand Ave. S./ Mpls, MN, 55408. Anti-Racist Action/ PO Box 7471/ Mpls, MN 55408. Alternative Scene/ 5245 James Ave. S./ Mpls, MN 55419.

Anyone wanting more information, to bitch or just say "hi", you can reach me at: Iggy Amo/ 1508 Parson Hill Dr./ Burnsville, MN 55337.



Cincinnati- Well, folks, it's time for the annual scene report from Cincinnati and this time it's a real reality crisis. This is most

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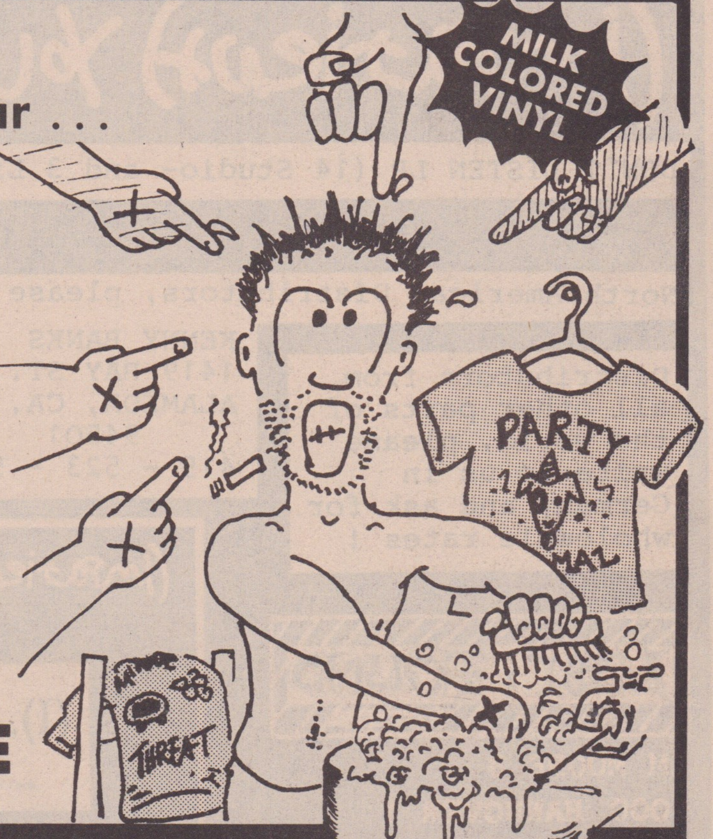

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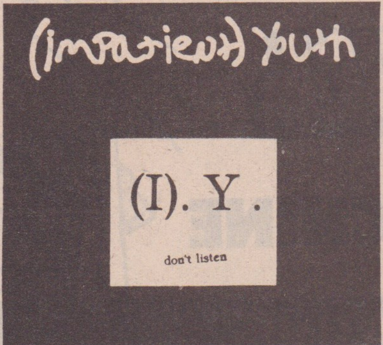
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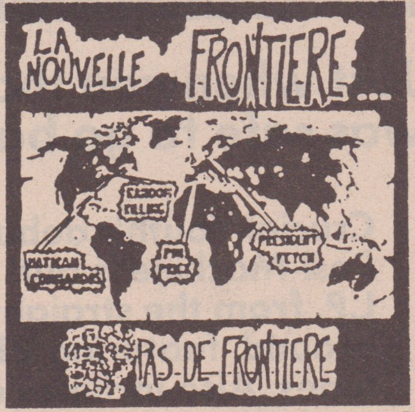
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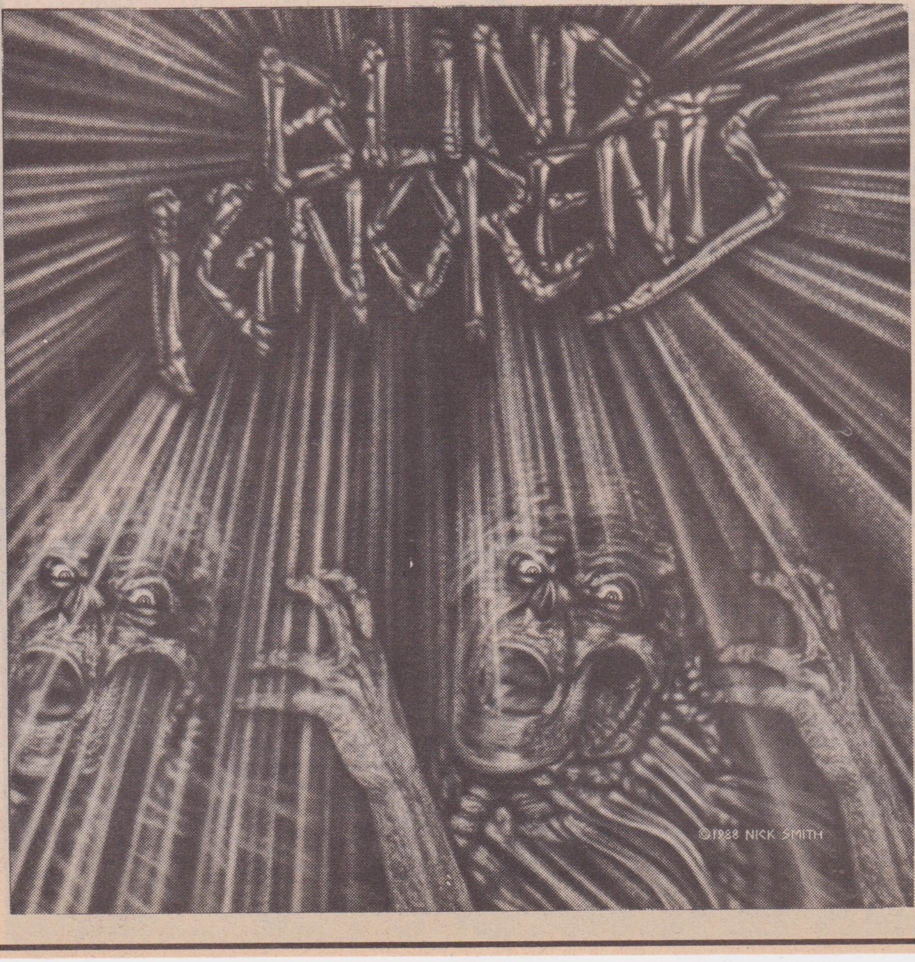
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definitely the hardest article I've had to ever write. So, where do I begin?

Unfortunately I must tell you all that the infamous punk palace of the midwest has closed its doors for the last time. The Jockey Club is now a vital part of punk rock history. It was bought by the neighboring Newport Cab Company who will convert it into a limo-show room. Those Terrazo floors will get their first coat of wax since the 40's. Anyway the last gigs were May 28th, 29th, and 30th. Bands: Dag Nasty, Nice Strong Arm (from Austin TX), PENNY DREADFUL, (Cinti), 101 DALMATIONS, SNARE AND THE IDIOTS, BPA, the REDUCED, 30 PIECES (Lex), SPEED HICKEYS, CYBERMEN, THE DIGITS, DOC & THE PODS, VICTOR GARCIA and lastly THE AUBURNAIRES all took part in the last 3 gigs. The Jockey Club went out on a good note although there was a lot of violence such as breaking of chairs, etc. But there were only a few casualties. A lot of bands wanted to play but the nights had been booked in advance and the bills were full.

The Jockey Club as we knew it began in late '81/early '82 by the time it came together. When owner Shorty Mincey (age unknown) and brother Tiny Mincey (now deceased) were approached by Billy Blank of REDUCED fame and the shows began. Throughout the era of The Jockey Club there were good and bad times as well as hard times when the club suffered from bad P.R. and other problems such as lack of audience, etc. I must say that the cab company had been making offers to buy the place for the last 10 years and finally did succeed. Before it was The Jockey Club it had been the 633 Flamingo Club which was a casino that opened in the 40's. Marilyn Monroe, Frank Sinatra, and Jery Lee Lewis have all been there. Hendrix played there with the Isley Brothers. I must also say that in all due respect to Shorty, his time to retire is much deserved. He has been a good friend and neighbor who has never failed me when my band, and other bands, needed help, gigs and a place to play. May The Jockey Club rest in peace.

Otherwise here in Cinti it is not all doom & gloom. (lst the Big Four Studio Building Burns - now the J.C. closes...) A Jockey Club compilation album is in the works by SS'20's own Jughead and a Cinti band compilation album is in the mix through Wizards Records.

THE AFGHAN WHIGS have just released their LP entitled Big Top Halloween, on their own Ultrasuede label. BUCKING STRAP opened for Eugene Chadbourne at the club about a month ago and were very impressive with their country ho-down sound. MELBA TOAST have just rented a studio and will soon re-appear on "The Scene." ALTERNATIVE FACES, THE CYBERMEN, Brain's new band (THE UNNAMED?) are all relatively new.

101 DAMNATIONS is regrouping and now that SNARE AND THE IDIOTS reunited they will do some reunion gigs. Speaking of reunions, LA FAMILLE is still negotiating their upcoming tape. THE THANGS will release their new single next week. PEPPERMINT SUBWAY has been playing out and is getting ready to do their 1st official cassette entitled Subterranean Jungle due out in mid-August. BAD DREAM broke up and so did N.R.A. much to our disappointment. THE LIBERTINES and THE AUBURNAIRES both have records out on European labels now. RED MATH has their own label called HERESY and have signed SLEEP THEATRE to do an LP. HUMAN ZOO got their second video on cable access and suprisingly enough this one wasn't deemed pornography by our dear mayor as was the last one with the old ZOO members. HOLY GHOSTLY and DEMENTIA PRECOX are still coming down from Dayton to do shows. Anyway this is just some of what's going on in our fair shitty. That post mortem issue of Altered Statements finally came out and was distributed to at least some of the 500 plus people who made it to The Jockey Club's last show.

So now I'm gonna quit babbling and tell you that we're looking for a new hall to set up a new club or at least have independent shows. If anyone out there has anything audio or video from The Jockey Club and would like to trade or sell a copy, drop me a line. If anyone is interested in a trade, please first send a stamp or tape or two if possible - believe it or not, not everyone out there is as honest as they profess - i.e., I've lost a lot of tapes through trust ... Once again, if I overlooked anyone, please try to forgive me. The mainstay of our scene has been the freaks who book shows, have bands, radio shows and those who support the scene in general. The closing of THE CLUB was very sad but I must state that it was good to see so many old friends and faces from the past 6 or 7 years. T-Shirt Greg and Timmy Fitts - if you're out there reading this (and I know you are!) - write to me. I want to talk to you about your artwork.

The Jockey Club

Now we'll think about this for the rest of our lives ... from the warzone, Ashley A. Allen/ PO Box 3529/ Cinti. OH 45201 USA. I want to hear from everyone everywhere esp. France, Japan, Poland, etc....

Radio: Sound of the Suburbs c/o Tommy Rot WAIF/ 2525 Victory Pky./ Cinti. OH 45206. **Places To Play:** Bogarts/ 2621 Vine/ Cinti. OH 45219. Sudsy's/ 114 W. McMillan/ Cinti. OH 45221. Plaza/ 114 W. McMillan/ Cinti. OH 45221. HOT SHOTS (ACT. TUE)/ 2822 Vine/ Cinti. OH 45219. **Record Stores:** Wizards/ 2629 Vine/ Cinti. OH 45219 (513) 961-6196. Moles 2615 Vine/ Cinti. OH 45219. Record Alley Erlanger, Kentucky. **Labels:** Ultra Suede/ PO Box 19477/ Cinti. OH 45219. Heresy/ PO Box 19492/ Cinti. OH 45219. Hospital/ 5904 Ridge #1/ Cinti. OH 45213. No Pretense/ 3887 Drakewood/ Cinti. OH 45209. **Independent Booking**: Jam The Man/ 513-221-0714. Tommy Rot/ 513-651-5853. Billy Blank/ 606-781-3832. Dan Reed (Bogart's)/ 513-281-8401. **Bands:** BPA/ 5904 Ridge Ave. #1/ Cinti. OH 45213. SS-20/ 3887 Drakewood/ Cinti. OH 45209. BLANCO NOMBRE c/o Hospital Records/ 5904 Ridge Ave. #1/ Cinti. OH 45213. LIBERTINES/ 2416 Losantiville/ Cinti. OH 45237. DEMENTIA PRECOX/ 2469 Banyon/ Dayton OH 45431. PEPPERMINT SUBWAY/ P.O. 3529/ Cinti. OH 45201. THE REDUCED/ 110 W. llth/ Newport KY 41071. SNARE & THE IDIOTS/101 DAMNATIONS/ 624 Monroe/ Newport KY 41071. ASHES OF THE MUSE/ 426 Dixmyth/ Cinti. OH 45220. RED MATH c/o Heresy Records. BUCKING STRAP c/o Ultra Suede Records. **ZINES:** Altered statements/ PO Box 3529/ Cinti. OH 45201. Jockey Club R.I.P. Issue/ $1.00 plus 45¢ Postage or $1.00 & S.A.S.E. (45¢).

Dayton- Greetings from Dayton Ohio, cultural hub of the known universe. I don't know if there's ever been a scene report from here before but I've seen our bands mentioned by the Cincinnati people. Ah yes, beautiful Dayton, metro 1 million, about 80% of which reside in the burbs. The alternative scene here is healthy but fragmented. We have two major sub-scenes: an older (ave. age 30) cowpunk oriented group, and a primarily underage hardcore society. These two rarely mix, but at least there's good communication between the dedicated and full of people on both sides who manage to keep things going around here. Historically we've had a real problem with finding and keeping decent venues for putting on shows. I'm sick of the endless string of inadequate and short-lived clubs screwing around with the stability and continuity of our scene for the last 10 years. Just one adequately large and long-lived club would greatly enhance the quality and reputation of our local bands as well as "putting us on the map". Sounds like most towns, huh?

Except for the occasional big show at Bogart's in Cincinnati or The Newport in Columbus, Dayton is the only city where you can see lots of alternative shows in this region. We feel that our central location (50 miles from Cincy, 70 miles from Columbus, 100 miles from Indianapolis and Lexington) gives us the ability to bring more shows to more people. We want everyone in our region to know that Dayton is the place to come to for the music they want to see. Check us out.

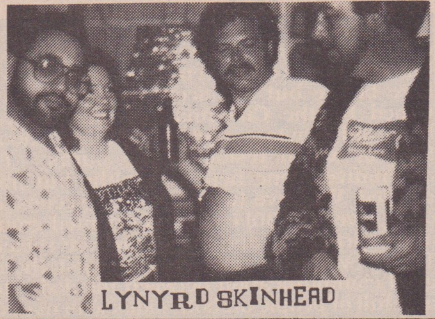
I guess our big claim to fame has to be the TOXIC REASONS who blew out of here in the late 70's and even come back every once in a while. Current locals include (in no particular order guys): the amazin' TOOBA BLOOZ, roots/cowpunk HIGHWAYMEN, uptempo early punkish UNDERDOGS (emphasis on the 'S'), HC/thrash/punk POETIC JUSTICE, FLESHBATS, KILLUST, and HAUNTING SOULS, speedmetal HECATOMB, the melodic, well written, and multi-dimensional FRANKENSTEIN'S KIND, reigning gods of art and noise MOM, synth/noise/dance legends DEMENTIA PRECOX, CBGB killers THE OBVIOUS, early punk/bluesy MARY-ANN AND THE ST. BERNARDS, death/synth SACROSANCT DESIRE, and my band, (indescribable) LYNYRD SKINHEAD. Of course there's a bunch more I forgot, or who broke up, or who are forming as I write this.

The Building Lounge (2931 East Third St.) is Dayton's most established alternative music club (Hi Rita!), a 300 seat venue. A fire and some legal hassles temporarily closed them down, but all problems finally appear to be resolved and shows will be happening once again. All ages will be welcome this time around.

John and Paul of Do It Yourself Productions had to move the UK Subs and Broken Bones show to a warehouse when the owners of the Wildside suddenly decreed that there would be no more hardcore/punk shows allowed in their sleazy club. Undaunted, the boys have continued to book in union halls and such.

Other venues in town are: Canal Street Tavern, capacity 200, and Gilly's, capacity 400. Both of these places are touchy about what kind of bands can play there, especially hardcore, but almost anything else can be arranged, except all age shows.

For over 10 years, Rev Cool of I Wanna records and zine (P.O.B. 166/ Wright Bros. Sta./ Dayton OH, 45409) has been the major influence on the alternative scene around our town. For many of those years he was the only person promoting anything new and different. Look for his new comp. LP It's Hard to be Cool in an Uncool World featuring

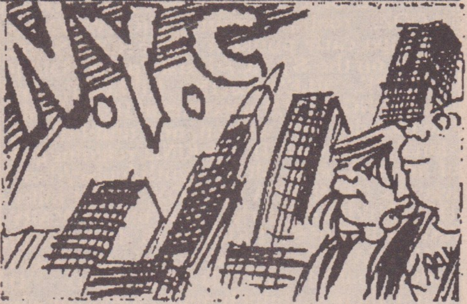

LYNYRD SKINHEAD

bands from all over.

I do shows too, but right now I'm concentrating on trying to set up a network here in the mideast (OH, IN, IL, MI, WI, PA, KY, WV) that will enable bands to co-ordinate their bookings and get the maximum number of gigs with the least amount of hassle. If promoters in different cities get together and arrange regional tour packages for bands, costs come down for everyone, and we in the smaller cities get to see artists who might ordinarily pass us by. If you want to participate in this with us, and your town is within 300 miles or so of Dayton, please get in touch. If you're in a band that wants to tour this part of the country, tap into our system and we'll try and string together clubs, dates, etc.

A tip of the hat to our hardworking sound people, especially John of ELF sound who has always been there when we needed him. I hope I didn't forget to mention anyone. If you want to get in touch with any of the above people, write or call me and I'll give you the necessary info. See ya next time!

Ken c/o Low Tech Parasite/ 2523 Auburn Ave/ Dayton, OH 45406



Over the past year or so, many people in the NY hardcore scene have been dismayed over the NY scene reports that appear in MRR. They feel that the reports were not a true representation of the NY hardcore scene. I agree totally. Bands such as LETCH PATROL, PORNO DRACULA, and HAMMERBRAIN are not the main components in the NY scene. They should be mentioned but not overrated in their importance. I will try to give as much as a unbiased report as I can.

Let me introduce myself. My name is John Bello and I head up a hardcore label called Hawker Records. Hawker Records is Roadrunner Records' (you know that label that brings you King Diamond, Gang Green, Whiplash, etc.) newly established HC label. So far, we (Hawker) have released 2 Lps, one being Next by Philadelphia's Pagan Babies, their debut LP. You might remember these guys last year when Positive Force released the 7" Immaculate Conception. Next is melodic a la 7 Seconds and old Dag Nasty. Hawker's second release is by one of hardcore's premier bands, NY's TOKEN ENTRY. Their new LP, Jaybird, is their follow-up to the debut LP From Beneath The Streets. Jaybird was produced by Dr. Know of the Bad Brains. Both Lps are doing extremely well. Haweker has also signed REST IN PIECES, who released their debut LP, My Rage, on One Step Ahead Records. They are currently in the studio.

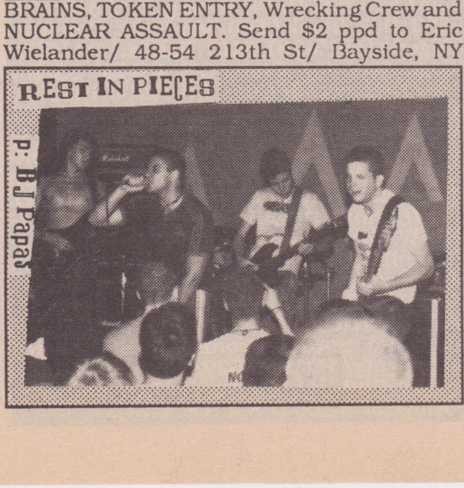
NY-based Giant Records will be releasing some impressive vinyl in the weeks to come. The list includes Uniform Choice, Verbal Assault, Government Issue, I.N.C., and Insted. Giant has just released a 12" of Dag Nasty's Trouble Is and a 7" entitled Tiny Giants by Verbal Assault. Write for more info: (Giant Records/ PO Box 800/ Rockville Center, NY 11571).

One of the better new bands around is Long Island's IN YOUR FACE. They are currently working on a self-financed 7" EP. They can be described in one word: fun! They rule. (IN YOUR FACE/ PO Box 154/ Brooklyn NY 11704). New Jersey's HOGAN'S HEROS has an LP out entitled Built To Last on Straight Ahead Records. These guys are getting better with age. (HOGAN'S HEROS/ PO Box 6909/ Lawrenceville NJ 08646).

TOKEN ENTRY

Revelation Records is keeping quite busy. Not only have they released a great 7" by GORILLA BISCUITS, but the comp The Way It Is that features many of NY's finest including SICK OF IT ALL, KRAKDOWN, SIDE BY SIDE, BREAKDOWN, WARZONE, and YOUTH OF TODAY. YOT are currently touring in support of thweir new LP We're Not Alone In This on Caroline Records. Expect full releases by CRO-MAGS and MURPHY'S LAW on Profile Records.

In the zine scene, two of the best zines are Village Noise and Plain Truth. Village Noise #5 includes interviews with BAD BRAINS, TOKEN ENTRY, Wrecking Crew and NUCLEAR ASSAULT. Send $2 ppd to Eric Wielander/ 48-54 213th St/ Bayside, NY 11364. Plain Truth #6 has H.R., Verbal Assault, Swiz and Dave Smalley. Send $1.50 ppd to Sam/ Box 6774/ Albany, NY 12206. Both are packed with info and are offset printed. Two great looking mags.


REST IN PIECES

p: B J Papas

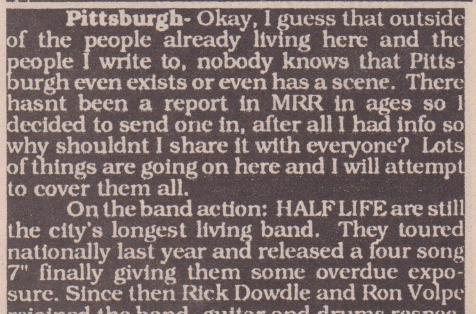
S.F.A.

On a sad note, Some Records has closed its doors. It was a record store hang out where kids and bands met, exchanged tapes and zines and talked about anything and everything. Some Records (Dwayne) will be sadly missed.

Radioland: listener-supported radio, Pacifica's WBAI still has hardcore once a week. WBAI is a powerful 50,000 watt FM station right in the middle of the FM dial (99.5 FM). Two different shows alternate each week, so send one to each: Ed Banger & Sue Real/ c/o WBAI "Rude Awakening"/ 505 Eighth Ave/ NY, NY 10018...and a seperate package to Susan Brown at the same address. NYU's WNYU has the most popular radio hardcore show. Spermicide is her name and playing the best hardcore is her game. Also, touring bands should contact Merlene as live bands are encouraged to play on the radio. The name of the show is "Crucial Chaos", and the address is: WNYU c/o Crucial Chaos/ New York University/ 721 Broadway 11th floor/ NY, NY 10003.

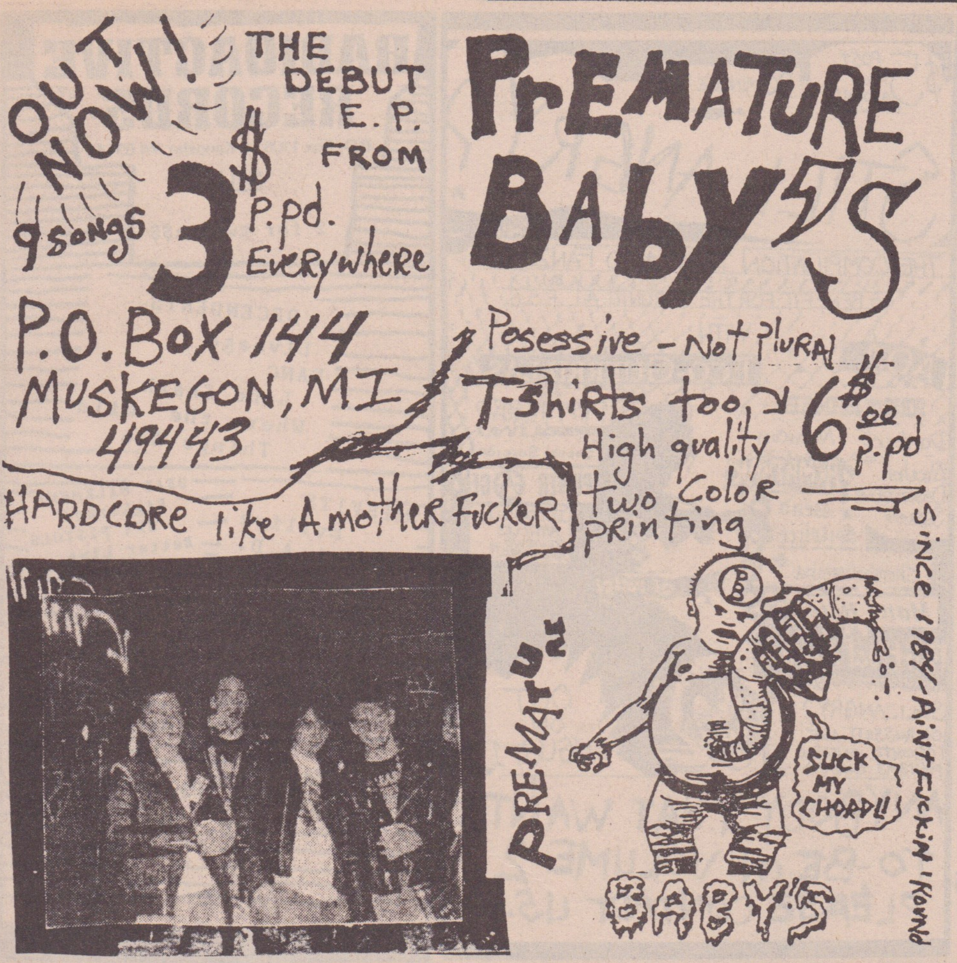
The only real club in NY is...you guessed it...CBGB's. For the past 5 years or so, CBGB's have had Sunday matinees where kids 16 and older can see 4 bands for $5. CB's also has the best sound system in NY and possibly the country. For bookings call Connie at (212)677-0455. That's it for now...

John Bello c/o Hawker Records/ 225 Lafayette St #709/ NY, NY 10012/ (212) 219-0077



Pittsburgh- Okay, I guess that outside of the people already living here and the people I write to, nobody knows that Pittsburgh even exists or even has a scene. There hasnt been a report in MRR in ages so I decided to send one in, after all I had info so why shouldnt I share it with everyone? Lots of things are going on here and I will attempt to cover them all.

On the band action: HALF LIFE are still the city's longest living band. They toured nationally last year and released a four song 7" finally giving them some overdue exposure. Since then Rick Dowdle and Ron Volpe rejoined the band, guitar and drums respectively. An album and a single have been completed to date. The single should be out soon on Mind Cure, the band's own label,



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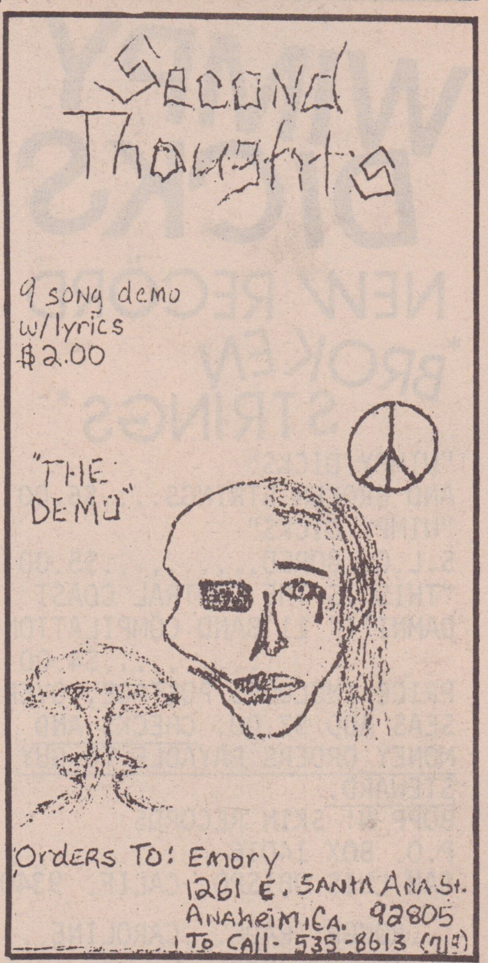

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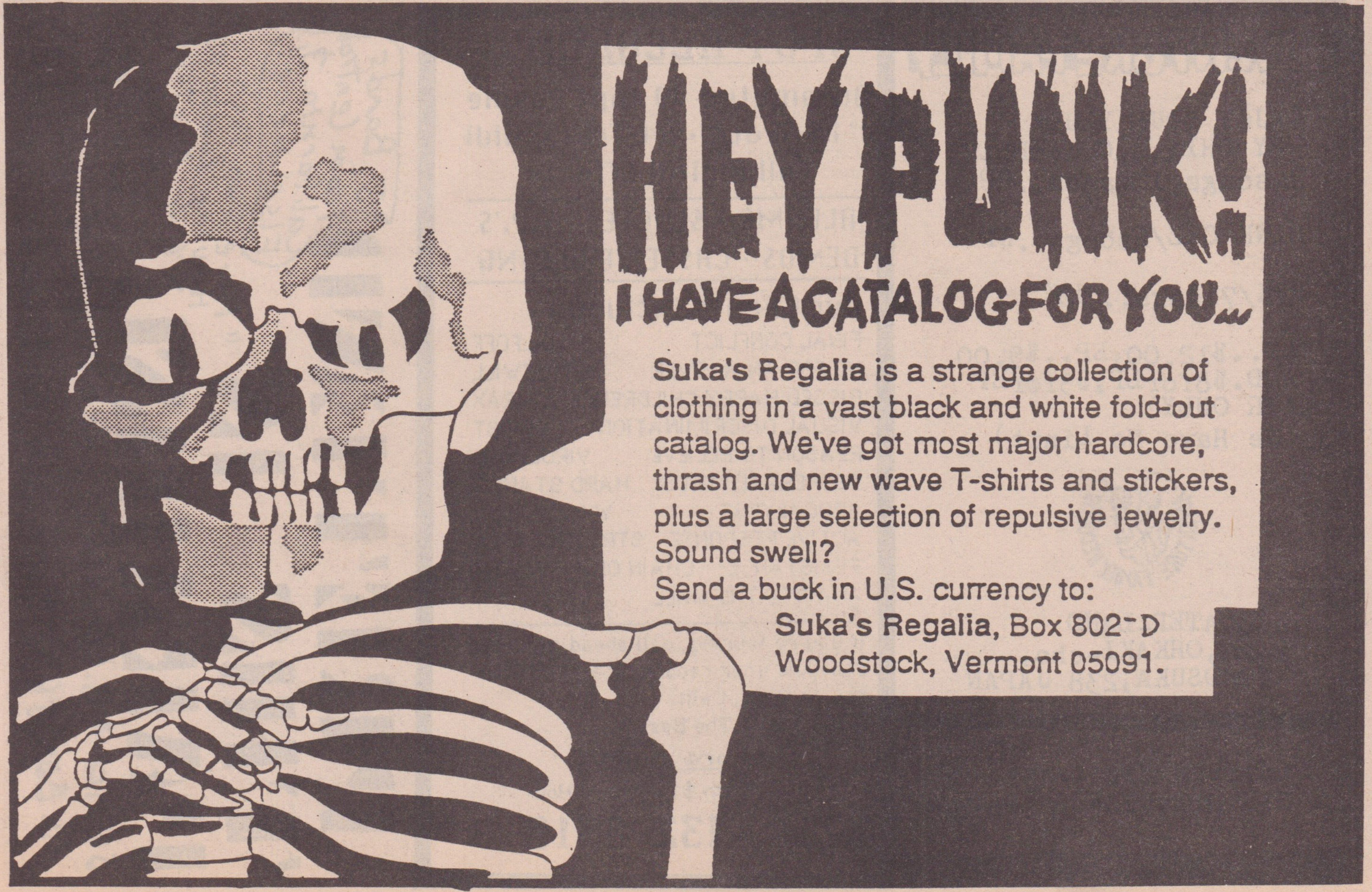

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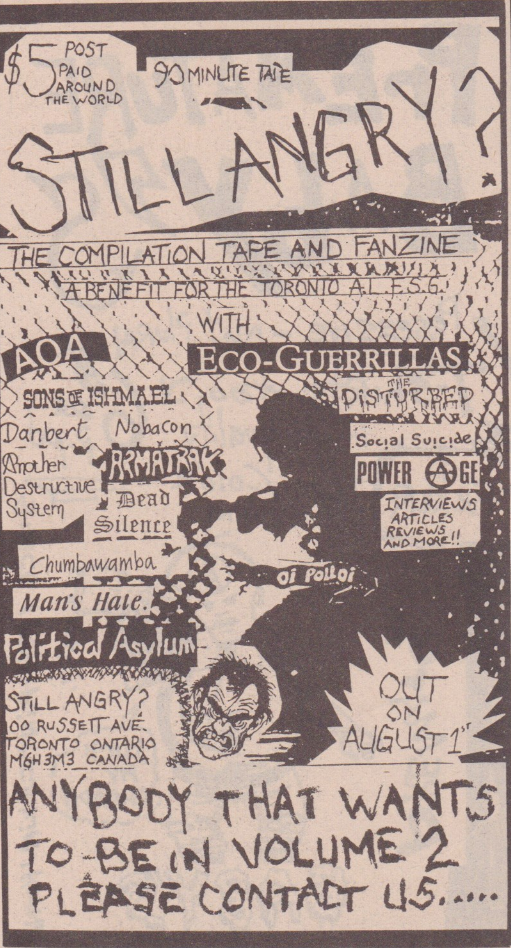
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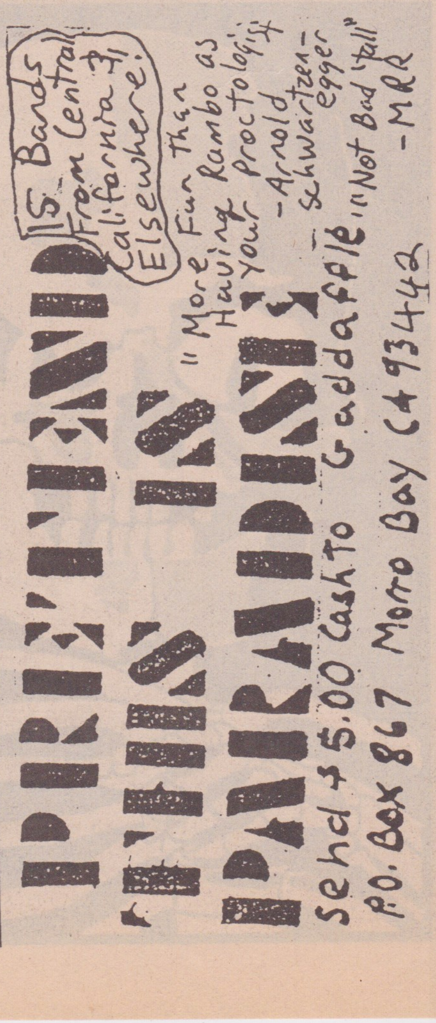
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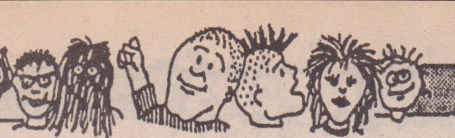


they are looking for a larger label to release the LP so good luck to them. You can write to the Life at P.O. Box 7558/ Pittsburgh, PA 15213.

DIRECT ACTION

There are lots of new and lesser known bands around these days. Bands seem to spring up from nowhere and come and go, lately there has been lots of staying power, thats good! SHAPE OF RAGE released their first demo tape, eloquently titled Cheap Beer. Actually it's better than the title suggests. The demo is good, about album length, S.O.R. are even better live. Brian is really a great vocalist, lots of acrobatics. The whole band puts out hard on stage, lots of dedication. Write to them at c/o Chris Emerson/ 130 Richland Lane Pittsburgh, PA 15208.

Out of the unknown of Latrobe come DIRECT ACTION another great local band. They kind of have a "straight-ahead" type outlook but they do have a distinct sound. Presently they are working on a tape of their own as well as material for compilations. Send them some mail. 10 East 4th Ave/ Latrobe, PA 15650.

NECROPOLIS have a new tape out titled The Insanity Has Only Begun. It really is incredible, a 24 track near-LP length, and great packaging. They have a really heavy, thunderous, power-pounding sound. Great band, great tape and its only $5.00! NECROPOLIS/ 1204 Richmond Ave/ Pittsburgh, PA 15218.

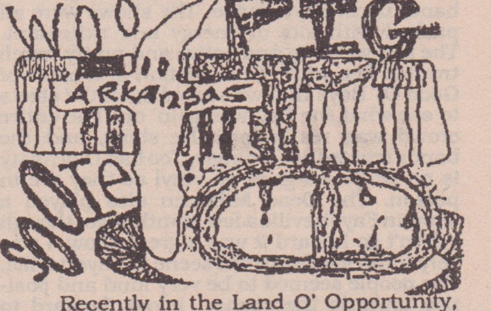
DOOMWATCH, Pgh's quintessential metal band have completed an LP. It should be very good, they are looking for a label. Also completed is a full length video, and a tour is planned soon. DOOMWATCH/ P.O. Box 14055/ Pittsburgh, PA 15239.

BATTERED CITIZENS are another new, young band working on a tape. I don't have their address, but I wanted to mention them anyway. They have a really good sound thanks to Brian's vocals and Oyos guitar. A band to watch out for.

Lastly, theres the HERETICS a loud STOOGES-influenced band with lots of hair. Right now ex HALF LIFE drummer Damon may or may not be playing drums for them. They have a single out on Get Hip records. Can you guess what's on it? A cover of "Search and Destroy". Check it out, it is really fuckin' LOUD! HERETICS/ P.O. Box 7562/ Pittsburgh, PA 15213.

Well, now that I've put Pittsburgh back on the map again, I'll find out how many people read scene reports. I do a small zine about stuff, and guess what? Its FREE !!! Well, actually a stamp is appreciated, or a zine in trade, something to help out. By the time this is printed, issue two should be out with lots of local news, reviews, art and poetry. So send a stamp if you'd like one. Peace and good punk to everyone!

Mike Clement/ Low Yo Yo Stuff P.O. Box 13/ Conway, PA 15027.



Recently in the Land O' Opportunity, better known as Arkansas, (yeah, that state near Texas) cows, through intense lobbying, have obtained the right to roam state highways at will and chickens are allowed to vote in all city elections. Pretty fucked up? Yeah it is. Anyway, I'm Eric and I'm writing this report on the general Arkansas scene in order to let all you folks out here in the real world know that life (intelligent or not) does exist in our fair state.

First of all, there are only two real or pseudo-real scenes in the state, those of the capital, Little Rock, and Fayetteville. The Little Rock scene pretty much sucks now, due to a total lack of communication, superiority conflicts, racism and hate. It's nearly fucking impossible to have a fucking good show in town because fights break out and everyone just stands around and tries to see how bad-ass they can look. A few cliques exist and generate their own little scenes, but as far as unity within the entire punk community, there is none. If we all worked together, quit trying to fuck each other over money-wise, and simply supported and respected each other, (whether we like each other or not) we might create the type of environment that we could all benefit from. I might be talking senseless, idealistic bullshit, but it's worth a try. Hate breeds hate. So enough of this shit.

As I said, the LR scene is suffering a little. The last real place that we had where Hardcore bands could play was The Annex, run by Rob-O. It's been closed for I guess about nine months now, but was a happnin', rockin' place when it was open. Rob managed to pull in great bands such as Victims Family, Impulse Manslaughter, The Meatmen, Meat Puppets, etc. The problem with the place was that not many people understood or were willing to pay the cover in order to get in. So it died! We now have a place oalled DMZ in Little Rock that has "alternative music". The space is good and the people that own it are pretty nice and broad minded. They have had a few hc/punk bands, but are not really that open to the idea any more due to the fact that a fight always seems to break out in the little pits. A few bands that have played in Little Rook in the last few months are: ALL, who was scheduled for their show at the last minute after playing at the Antennae in Memphis. Desperate Minds also played a Sunday matinee that was organized and put on by Tim at Lighten Up Fanzine. It was a good show with LR's own CROOKED BUT RESPONSIBLE opening up. A few minor conflicts kind of drew some attention away from the band. Bomb, from S.F. recently played and put out one of the best goddamn sets I've ever heard. A poor and unresponsive crowd kinda hurt the show. The industrial psychedelic band, Miracle Room has played a couple of times as have The Flaming Lips and the Hickoids with their thrash set of Hardcorn. JFA is scheduled to play next week with Skatemaster Tate oppening, now being sometime in the middle of June.

I recently traveled to see Dag Nasty,

Mind Over Four, and THE SQUIDS (an Ark. band) up in Fayetteville. The shows were all packed with lots of energy and exitement. The pits were big and active and pretty much trouble free with the exception of a coule of Good Ol' Boys that wandered in off the steets to see what the hell was goin' on. The entire crowd was really into the show, and the bands reacted accordingly. Too bad Dag Nasty is no longer as good on vinyl as they are in person. The Dead Milkmen also played a show in Fayetteville a few months ago, though I didn't go I heard it was a great show. I was very impressed with the scene in Fayetteville. The people seemed to be very kind and positive towards the scene. I look forward to living there next year as I enter the world of college and leave my high school days in the realm of memory and all of that bullshit.

NOW on actual Arkansas bands....There are at least four bands in the state at this time that are playing hc/punk or at least something in the general area. These bands are DOL, THE SQUIDS, CROOKED BUT RESPONSIBLE, and ECONOCHRIST. DOL has been around a while and is stationed out of Fayetteville. They recently got off a tour with the Butthole Surfers and have played at the DMZ a few times. They are a good band with a bit of a metal tinge to their music. THE SQUIDS, from Ft. Smith have also been together for quite a while. They have been limited until recently as to the number of shows they could play, because there was simply nowhere to play. They have opened up for ALL, Dag Nasty, and The Texas Instruments. They recently released their first demo, their music being mostly an early punk type with some true thrash hc thrown in. If you want to get a demo from these talented guys, contact them for booking info, or write them for any other reason, they can be contacted by writing David at 2200 South Y St./ Ft. Smith AR 72901/(501)783-4598. Little Rock's own premiere Harcore band, CROOKED BUT RESPONSIBLE, has their first demo out with ten intense songs, and holds hope for the LR scene. They have a positive message that is reflected in the name of the band and also have the talent that is needed to form a great band. They are a pretty damn nice bunch of guys that know where they stand. Invest a coupla dollars in their fabulous demo. Help a new band break even. Their sound ranges from early 80's punk to all out hc, with a funk song thrown in and even a country song in a true dedication to to our "glorious state". So if you want them to play at your place, need a demo tape, or just want to contact the band, write CROOKED BUT RESPONSIBLE c/o Tom Gipson/ 920 Rock St. Apt. #1/ Little Rock AR 72202. P.S. Look for the review of the CBR demo in an upcoming issue of MRR. Another local band, ECONOCHRIST, has formed out of most of the remnants of CRIMINAL MISCHIEF. These guys play thrash hardcore and have not played a show in LR yet, though they will be opening for All in Fayetteville and JFA in Memphis. They could have opened for JFA here...but.

DRUMS
CROOKED BUT RESPONSIBLE

At present there are two active fanzines out in the LR area. Lighten Up, with issue number 7 out is now a full size zine that contains interviews, scene reports, reviews, poetry, opinions and more. #7 includes interviews with Accused, Dissent, The Flaming Lips and These Immortal Souls. It's a hell of a zine for the low $1. Write to Tim Lamb at Lighten Up/ 8 Wingfield Cr./ Little Rock AR/ 72205. The other fanzine in town is Barking At Life. It includes art, review, interviews, scene reports, opinions, etc. For issue #2 with interviews with the Meatmen and Buckpets, send 50¢ to Barking at Life/38 Knob View Circle/ Little Rock AR 72205. There are also plans for another zine in the area. Skate Betty Bitches From Hell is in the working with Pam and Lisa at the forefront of its publication...more on it another time.

In closing, we in Little Rock and the surrounding area now have a hc/punk radio show on community radio KABF. The show is put out on Thursday nights from 12:30 to 2:00 by Sam Caplan and Ben Sizemore. I'm glad these guys had the initiative and interest to do the show. Also thanx to KABF.

Well bye now. I hope to begin doing this regularly as long as there is anything to report in the state. Hopefully Arkansas will not be forgotten in the big scheme of things... If anyone wants to write me (for any fucking reason) I can be contacted at #3 Saxony Circle/ Little Rock AR 72209/ c/o Eric Mills. Stay open...

photos: Beth Barrington

Durham- Greetings from Consett, England! Sorry to disappoint you but this ain't gonna be the usual "right-on" scene report. No, there's no USA cliches like "rip", "shred", etc, and I'm not even gonna give the time of day to bands who sound like they're being kicked all over (and if they're not careful they WILL be). Instead, let's concentrate on bands who can play and/ or who are different. One encouraging thing is that despite being censored by the very same people who are supposed to be against it (censorship) there are still a few good old sick/ fun bands who refuse to give up.

We'll start at the top then, with the almighty SIC BOY FEDERATION, fronted by the completely insane Sir Hendrix Dead Boy. Their music is largely unoriginal basic hardcore, but with a stage show that includes a flamethrower, a baseball bat and 2 pigs' heads, is it any wonder that these have

a shared tape out with none other than Mr GG Allin!?

From Nottingham we move to Macclesfield in Cheshire where we find the most famous fun band in the UK- THE MACC LADS. Their last single was released on Grand National day which is the most well known horse racing event in the UK. Anyway, in true betting style they played from the back of a lorry outside various chip shops in London and offered odds against when they would be arrested! Their music is slightly Oi, slightly 77ish and bloody excellent.

Durham, up here in the North East, is the home of the infamous SATAN'S BOTTOM- a band who'll pull the piss out of anything. Their stage act knows no boundaries and their latest gimmick is a "backstreet abortion" which involves a hollowed out doll filled with mush! Sadly, being banned from all the venues in town means that they get little chance to perform their act.

Next it's our turn, THE BILE DUCTS. Our Friday Night With Oliver Reed Cassette is banned from supposedly open- minded Volume records, the local indie store, and the local gig promoter, who sometimes contributes scene reports to MRR, is scared to put us on!! Who needs the PMRC with fucking prudes like this in our own movement!

Apart from the aforementioned bands there isn't too much hope for the UK punk

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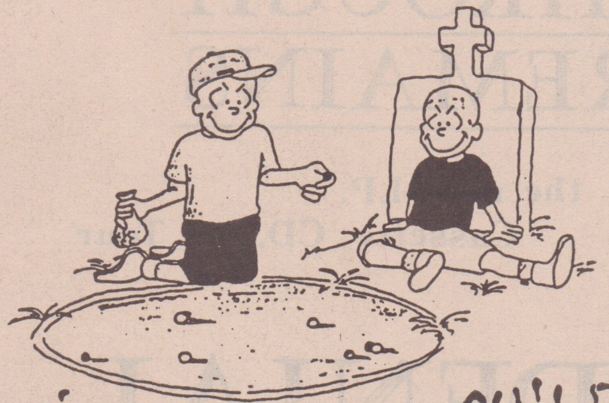

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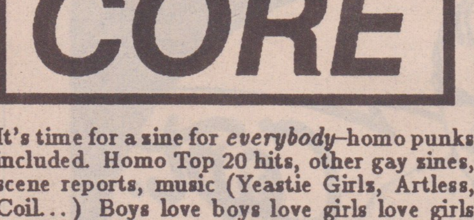
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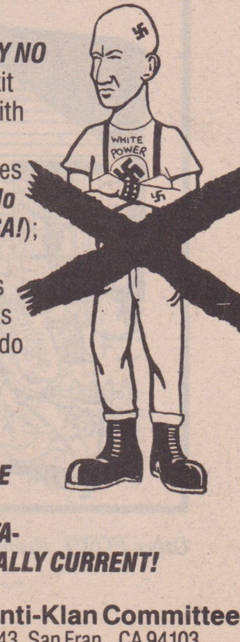

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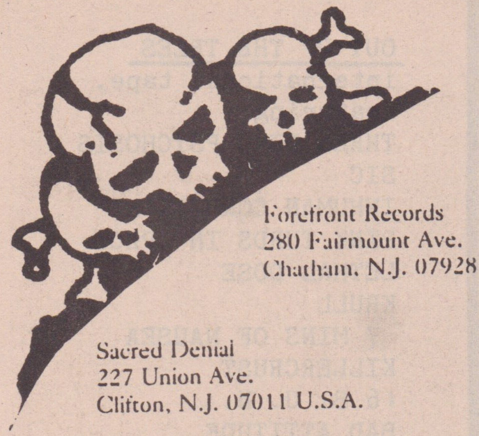

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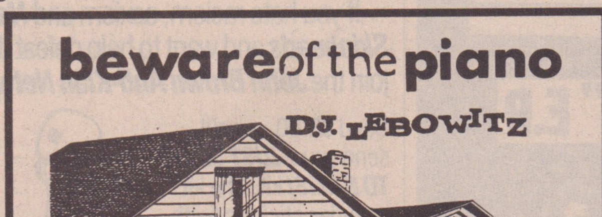
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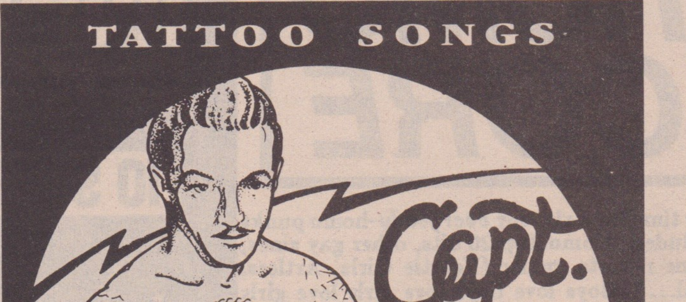
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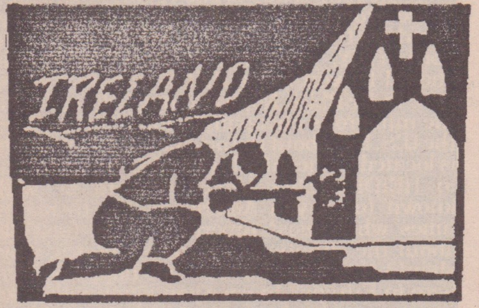
scene, although there are a few bands who are really excellent musically, but instead of talking about them I'd rather slag off crap bands like NAPALM DEATH and CONCRETE SOX so that we can get more publicity when they write in to complain. In the meantime we'll continue to write lyrics like "Friday night in the mortuary/ She had no legs-she fell for me!" and hope that the next ten scene reports aren't written by fucking hippies trying to be American and raving on about 100 bands who all sound the same. Some addresses: MACC LADS- 58 Sunderland St./ Macclesfield, Cheshire/ England. SIC BOY FEDERATION/ c/o Hendrix/ 16-20 Victoria Centre Flats/ Nottingham/ England. (BILE DUCTS- see above.) We'll also pass on any mail to SATAN'S BOTTOM. Send a IRC if writing to any OK. Sleep tight, watch the crabs don't bite, yours Clint Steed/ BILE DUCTS.

P.S. Tim- if you don't print this then we know where you cash your pension!



What can you say about how bad and boring Irish rock music is, that has not already been said by the naff records that keep spewing out of the local scene. The city has spawned a seemingly endless stream of sub U2 chancers who search for major league recording deals and then proceed to destroy rock music. People who somehow come to mind are Cactus World News (Christians from the same prayer group as Bono) and in Tua Nua, who once boasted a fiddle player who worked on some of the earlier U2 albums.

In the last two or three years there has been good news in the form of a trash and hardcore reaction which has lead to the foundation of a couple of good indie labels, and to the popularity of bands which threaten the established order of things.

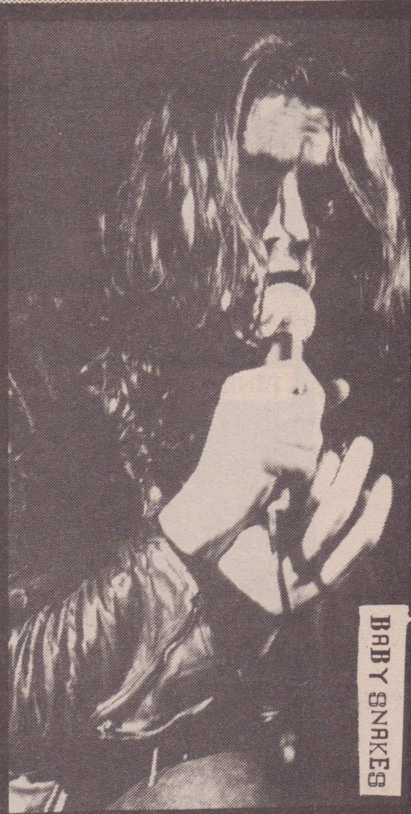
One of the first records to challenge the U2 rubbish conspiracy was the Dr Guru Weirdbrain Presents comp which brought together bands like PARANOID VISIONS, THE BABY SNAKES, THE STARS OF HEAVEN, and THE GOREHOUNDS. All of these bands first came to prominence playing the crappy-but-real Dublin bar called The Underground. There they recorded, along with lesser luminaries, a really raw live album which the owner of The Underground thought would help him sell more beer. By the time that the record finally came out, however, most of the bands involved had moved onto greater things. Along with the now-dormant Golden Horde, it was the Underground wave of bands that saved Dublin for rock'n'roll. The Guru Weirdbrain album featured a great shlock cover designed by former leader of Dublin punk band THE RADIATORS FROM SPACE. In addition to the bands mentioned above, it also contained tracks by bands like THE BARRACUDAS, THE STINGRAYS, and Dublin psychobilly outfit, SHARKBAIT. The album was, oddly enough, distributed through the WEA network and copies can still be obtained by contacting HOTWIRE RECORDS.c/o WEA (Ireland), Dublin.

In the two years since the realease of GURU Weirdbrain most of the good bands involved have gone on to much greater things. Hardcore kings PARANOID VISIONS have delivered a stunning second album, FOAD To U2, which delivered a clear fuck-off message to U2. THE STARS OF HEAVEN recorded the classic Holyhead album through Rough Trade, and went on to spend a little too long working on their "big album", which lead to their tapes being shipped to London where Smiths cohort Stephen Street remixed them to his hearts content. The result, Speak Softly to Me, is being released at this very moment, as I dawdle over my typewriter. I was in the studio when they recorded it and it sounded good then. The remixing has succesfully fucked it up, however, and Rough Trade, who paid the bills and who are far more interested in hip-hop chart success, are probably well pleased with the results. I doubt that THE STARS OF HEAVEN are too pleased, though.

Close associates of THE STARS are THE GOREHOUNDS, who came to prominence as a sort of gay hardcore band who specialized in ritually killing off songs by Kenny Rodgers and other old clowns. They work out of their own record shop, Comet Records, which is a treasure trove of weird music. Comet distribute lots of the best indie labels and, if you have trouble getting your stuff distrubted in Ireland, THE GOREHOUNDS are the people to get in touch with. Their own recording career saw them release, on their own label, the demonic Cargo Cult. Production credits on that occasion went to former Rough Trade golden boy/girl, Princess Tinymeat.

Probably the best band to rise up out of the pile, however, are THE BABY SNAKES. They've played the sleaziest music they can find for almost three years now, and they've managed to upset nearly every member of the Irish rock establishment in the process. Their garage rhetoric and sound saw them get serious US college airplay in '87 and, to celebrate their new found fame they issued This City Sucks, a take no prisoners live casette album which was recorded in a hole-in-the-wall Dublin pub. The album overloads on feedback and bad language and good vibes and, to be perfectly honest about it, it is one of the things I enjoy listening to the very most. If you like The Dead Kennedys only you think they're too straight and commercial, you'll love the weirdiy melodic This City Sucks. THE SNAKES teamed up with PARANOID VISIONS last Christmas to record a still-unreleased version of George Michael's "Last Christmas" but this has yet to see the light of day. THE SNAKES have just issued their first studio album, Sweet Hunger, the most interesting album you could buy this year and they're taking part in the Rock Against The Rich tour being organized by London anarchists, Class War.

Right now it is difficult for new bands to get the right venues to play in. The city is celebrating its 1000th birthday and, to aid in the celebrations, the place has been cleaned up by the thought police. It is now illegal for rock bands to put up posters around town without a permit. And venues which once allowed serious rock gigs are busy turning themselves into tourist haunts. As the bands mentioned above grow and improve they tend to spend less and less time in Dublin - their lives tend to center on London and, weirdly enough, Italy. Right now, though, I gotta leave this note because I've got to head down town and catch a triple bill of The Hard Ons, THE PARANOIDS, and THE GOREHOUNDS. Next month, in the same venue, sees THE BABY SNAKES return to Dublin from their London home, and maybe I'll get in



KILLERCRUST

THERMONUCLEAR
NEOBARBARIC
SPACEPIRATE

photos: Michael

BALD AGGRESSION

THREE RING PSYCHOSIS

PINK TURDS IN SPACE

PROPHETS FOR PROFIT

SCREAMING AFTERBIRTHS

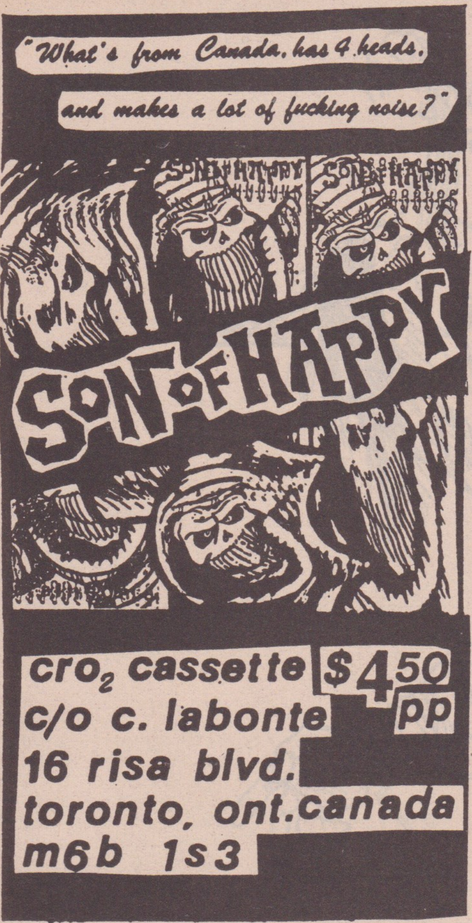
touch after that, and after the release of the new PARANOID VISIONS single.

PARANOID VISIONS can be contacted c/o Comet Records, Fownes Street, Dublin 1. The same address applies for THE GOREHOUNDS. THE BABY SNAKES and their records can be contacted at 1, Lansdell House, Tulse Hill, London SW2 2ER.

GERMANY

Nobody reads scene-reports anymore. So we wrote one. Lately we've been incredibly bored by the discussion if PUNKROCK was born in N.Y. or LONDON. So we thought we should let you know that it was born right here in BERLIN. No, we're not talking about the numerous cheap imitations that exist in the U.S. but about the original BERLIN which is located in the middle of EUROPE right next to HEIDELBERG, which should be well known to all you Americans out there. In times when most Americans care fuck all about the situation in middle-America, why should they care about what happens over here in Europe? In case you agree with that you can go back to play with your videogames, cuz this is just a Test for the MRR-scanner. But maybe there's still some people out there who are interested in what we wanna tell you, so here we go: First of all, some "political" news. Highlite of the first half of the year were the traditional riots on May 1, when 3 senior police officers got severely beaten up by riot squat-pigs, great huh. And there's more trouble on the way cuz this autumn there'll be the international convention of th IWF World Bank. There's gonna be like 10,000 bankers and financial bosses around the city and we don't really want them here!

Now here comes something about bands from Berlin. We have tons of bands who offer quite a lot of musical variety and of course they all sound really great, much better than those bands from the usual areas of Germany! Guess we should start with NO ALLEGIANCE cuz they're the best band. They have two LP's out and after some lineup and musical changes the'll record a new LP called Ich Versager. It's gonna be out on Destiny, the label of David their singer. They played together with RKL on their Europe tour. David is also going to release a live LP by RKL recorded in Berlin to follow the CCM live LP. SQUANDERED MESSAGE also have a new LP in the making, most likely the title is gonna be Life, they supported RKL in England. NICK A NUKE played many shows recently and will record some material for a split LP with Colera from Brazil after they find a new singer. The south German Rise + Fall label wanted to put out a live LP by the now defunct MANSON YOUTH but it has been postponed due to various reasons. Members of MANSON YOUTH now play in NICK A NUKE and JINGO DE LUNCH. Just in case you like the JINGO DE LUNCH LP—live they're much better! They will have a new 12" out real soon on the new label Bonzen Records. VELLOCET are also going to record a second LP. They have had bad luck with their labels in the past so the new one is gonna be on Destiny. DOC RAT are a brand new and hot



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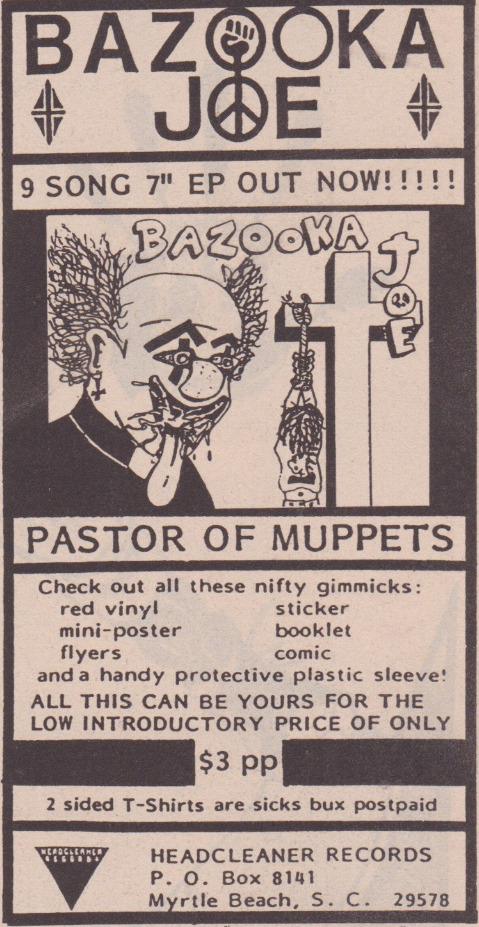

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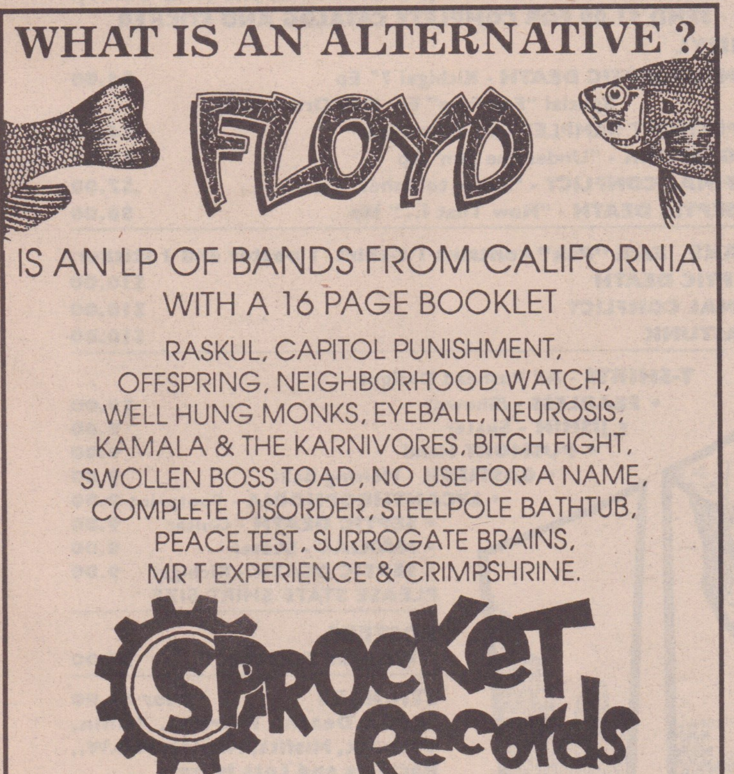

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Sacramento (AP) -- In a move that has surprised veteran political observers, the Sewer Trout have officially announced their candidacy for the Presidency of the United States. In addition, the Trout say that they will release a new 7" single in early October that will, in their words, "force the opposition to concede" the election in November.

The carefully worded announcement shocked members of both major political parties, who had expected the enigmatic band to lay low following the less - than - spectacular release of their latest e.p. on Lookout Records, entitled, "Songs About Drinking." "We were sure they'd give up the ship after that fiasco," said one flabbergasted Dukakis aide, apparently referring to the widespread lack of interest in the record. "Frankly, not many bands can bounce back from that kind of failure," he added.

Indeed, the future of the Sewer Trout campaign seems bleak. Although the band is confident that their aggressive strategy will win them votes, political experts agree that their bid is a longshot.

The new record, which will feature two newly recorded songs in a limited edition of 600 copies, reportedly breaks new ground for the Trout. According to spokesman Linus Crow, "it will blow your shit out of the water." The hastily planned campaign will culminate in a concert/rally at Gilman Street on November 5th, a mere three days before the polls are scheduled to open.

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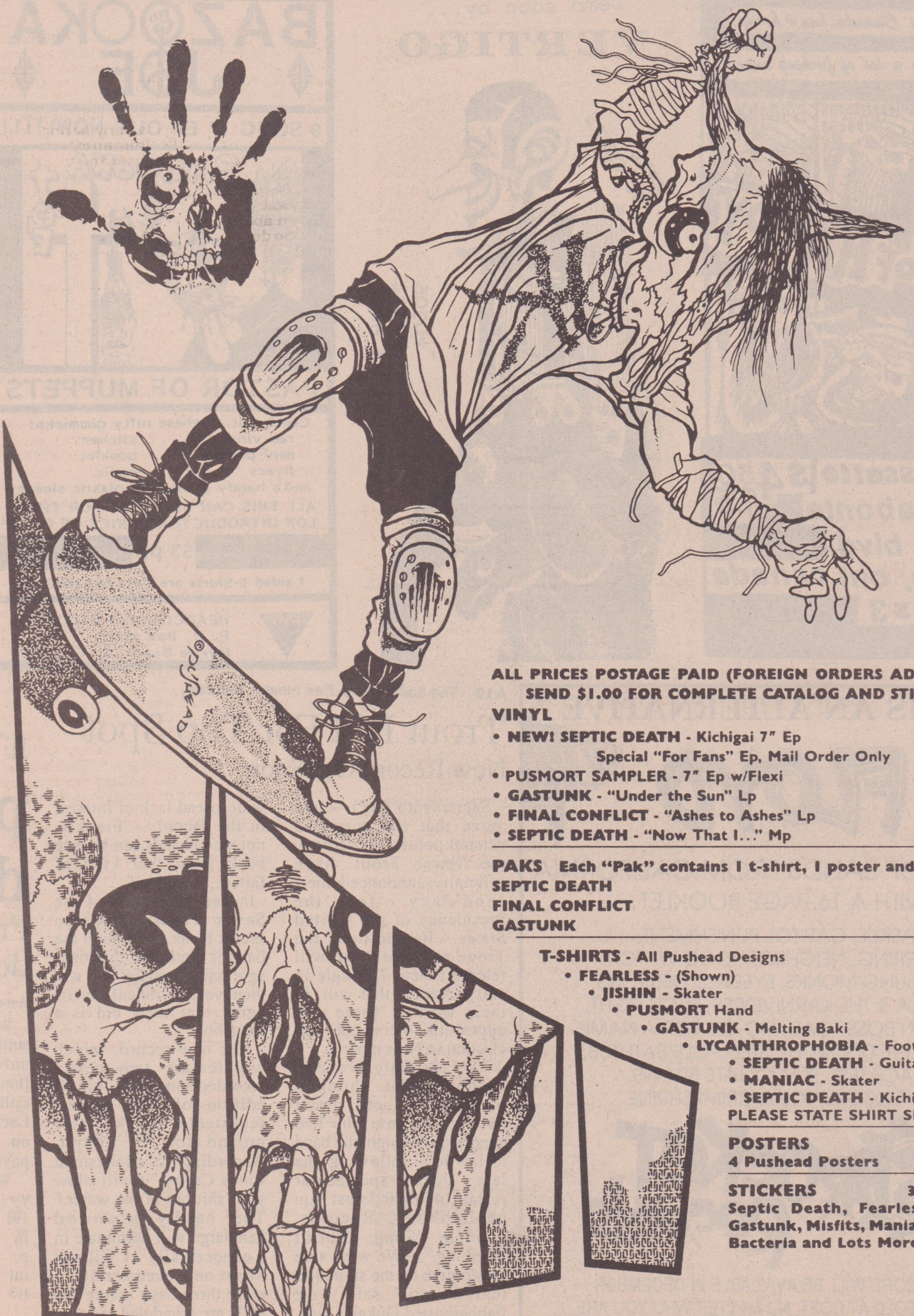

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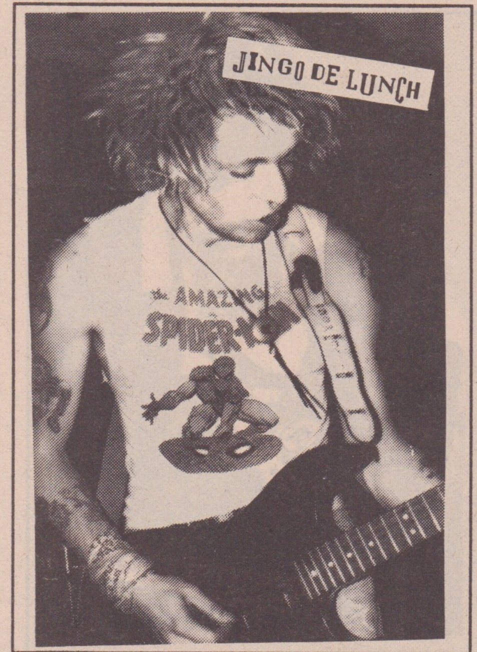
NO ALLEGIANCE p: Achim


JINGO DE LUNCH

SQUANDERED MESSAGE p: Zuendl

band who play a original hardcore style of their own, they have Michelle (ex-Negazione) on drums. The NOISE BOYS are missing 2 band members disappeared in foreign countries after recording an LP which might never be released. ABRATZK wanted to record an LP for ages but have problems because most of the band members also play in other bands. They have a new drummer, Jennek, who also drums for NO ALLEGIANCE. If you wonder why we mention some bands/people personally, it's because they have to invite us for some drinks when their name gets printed in MRR. ABRATZK are well-known for their live performances, especially because of their singer Schlumpf. GALLOPPING ELEPHANTS shared a split EP with ABRATZK and recorded a new LP which should be out real soon. TROOPER play more a 77/Oi-style, different than most Berlin bands. Their singer is the Arnold Schwarzenagerof German Punk rock. Germany's #1 skateband are DISASTER AREA who have a 2nd LP out called Back From The Reservation. RESURRECTION OF MEAT have reformed they play metallic hardcore, but their lyrics are a bit weird sometimes (e.g. sexist). PLASTIC INSANITY have had lots of problems finding a new singer but now they found one and might also change their name. SM 70 used to play hyper-fast like NAPALM DEATH without metal, they recorded a new EP which is said to be more "melodic" we hear. DTJ the legendary German drinking/fun band are back in existence and playing after a longer break with many drinking sessions. CHARLY'S WAR are also brand new; they consist of ex-FEHLGEBURT members, a now defunct band that had some of the best lyrics a German band ever had, their EP is a must. HERMSDORF CHAINSAW MASSACRE are a feared speedmetal band that makes Slayer sound like Saint Vitus on 33. TEST-BILDTESTERS are a punkish big band complete with brass sound choir, which makes your feet move. OLAF UND DIE UNTERMIETER play a mixture of slow-to-fast funpunk songs. THE EWINGS, originally from south Germany, have moved to Berlin after the release of their LP called 'It Hurts. They play melodic but fast punk a bit like Moving Targets, Huskers. Well, there's more bands like EXTREME NOSE TERROR, INZUCHT, MVD, STALKER, FUCKERS, KOLONNE KARLSBAD, ZIMMER 101 and NOISE REDUCTION but this might get a bit boring, so we'd rather talk about fanzines.

Bonzen is the biggest German fanzine (12"x17") with 1600 copies printed. A new fanzine is Eat Yourself and Hellhead which is mostly a picture/art fanzine. Other fanzines in Berlin are D.S.G and SKøL. It's really sad that Berlin has so few good fanzines and clubs while there's so many great bands. There's some good places with well-organized shows like Ex, Kob, and Blockshock (they have to close down but maybe they get a new place). So it's not necessary to play those big halls with high door prices. Thanx and have a nice day

Ute Fosgen/ Ferdinandstr. 14/ 1000 Berlin 45/ W Germany
Flo Helmchen/ Bockhstr. 39 1000/ Berlin 61/ W Germany

Hello and welcome from Sydney Australia. There hasn't been much happening here of late band-wise due to no "big-name" bands gigging around; and promoters screwing smaller or begining bands out of gigs. Anyway, enough winging and on to the report.

For a city of just over 4 million people, Sydney, one could say, is fairly boring. Most teenagers/people suffer from an extreme case of boringness or alchoholism and this shows through in all aspects of Sydney life. However, we are fortunate to have some excellent and some not so excellent bands. I will try to tell you about them. If there is anyone reading who doesn't like what I have written then tough shit. I didn't see you writing a scene report.

MASSAPPEAL haven't been gigging as of late due to guitarist, Brett's, holiday to Mexico to go surfing!! They have recently found a new drummer (number 3) in the likes of Dave Ross ex-CIVIL DISSIDENT. They are possibly the most intense of all Sydney bands, and really rip when they gig. I don't really know how to describe what gigs are like but they are an outlet for frustration and afterwards you just feel better. An awkward description of MASSAPPEAL's sound would probably be a cross between BGK, Raw Power, Heresy and Negazione.

THE HELLMENN play a cross between speeded up Detroit and early US hard-core. Fronted by Ben Brown (most famous for his art work and alchoholism) they released a 6 track mini album late last year called "Herbal Lunacy" which was pretty good. They haven't been playing of late due to one of the band members breaking his ankle skate boarding. They are supposed to be recording soon for a new single and a track for a compilation album which, with any luck, will be as good as the mini album.

THE HARD-ONS have gone on a European tour which looks like encompassing the U.S. They have just locally released a new album entitled "Dick Cheese" which is their best release to date. They are also on a new Reactor Records compilation (along with 32 other Australian bands) called "The Not So Lucky Country". The Hard-Ons are sounding less Ramones-ish and more original everytime we hear them.

LETHAL OVERDOSE are a relatively new band who have only played a few gigs. They are sounding more and more like Minor Threat every time I see them, with a little Subhumans thrown in for good measure. They are an excellent band and a fair few people seem to think they're good so I think they'll go far.

DROKK are another new band that if I must label would call crossover. They are really full on playing songs in the vein of Anthrax, S.O.D., The Crumbsuckers, and Voi Vod. They seem fairly intent on creating more under 18's gigs and getting things done. I hope they get the recognition they deserve.

ROCKS are back and gigging again. These guys have been together since I was 6 and have just released a great 4 track 12" EP called Final Assault which is their first release since 1978! They play Black Flag, D.I., Ramones and 7 Seconds influenced punk and are pulling larger crowds every time I see them.

FESTER BROTHERS have been fairly quiet after the release of their new 12" Bumbling Funkster. I wouldn't even know how to describe them other than grunge with a drum machine. I saw them last weekend and they also had a key board/sax player and were really funny. The band is made up of 3 ex-BOX OF FISH members (bass, vocals, drum machine) and the guitarist from THE DEADLY HUME.

TERRIBLE VIRTUE are another very young band. They play a curious mix of early 80's punk by Conflict and Dirt, as well as modern hard-core in the vein of Extreme Noise Terror and MASSAPPEAL. They have just found a new singer and should be gigging soon if anyone will give them gigs and if Baggus (their bass player)'s dad (he's only 14) will let him. T.V. write songs about trees, animal liberation, skate boarding, and most of the usual war stuff.

MY HEART BLEEDS FOR YOU are also a relatively new band who have been gigging for about 8 or 9 months. They also play a cross between S.O.D., English Dogs, Attitude Adjustment, and Broken Bones. They are due to be releasing an independant record soon which I think (again) is to be called Stressout. M.H.B.F.Y. are also starting to pull a crowd now and seem to have overcome the problems that they had earlier in their career (I hate that word it sounds so yuppish and professional).

DEATH MISSION are playing more hard-core than metal these days. They have a sound that is fairly hard to describe so I won't even try. They haven't been playing of late due to drummer hassles but are supposed to be gigging again in about a month or so and are also rumored to be releasing a split LP with Canberra's S.S.D.C later this year.

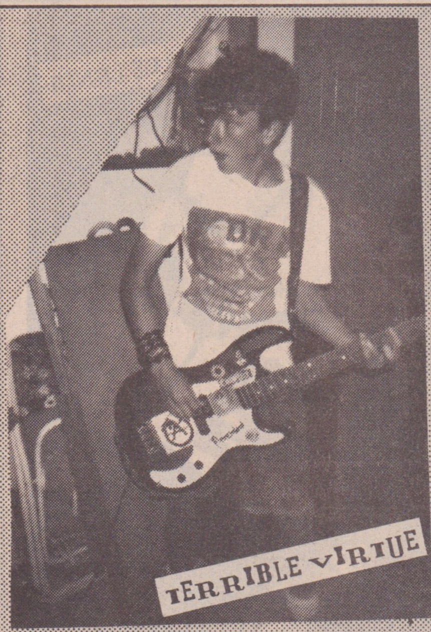
BAD SIDE EFFECTS are playing early 80's influenced type crap and I only included them in this report because they are one of those "not so excellent" bands I was talking about before. BAD SIDE EFFECTS have some very interesting lyrics like "life's so boring just smoke mull..." sound like intellectuals huh? Their favorite trick is to play the same 5 or 6 songs 3 times each so as to play for an hour and I really don't like them at all.

SPACE JUNIORS are a fairly grungy and repititious band who play early Ramones type stuff. The first time I saw them I thought that they were unreal, the last time I thought they were fucked because they sounded as if they played the same song 15 times. They recently released a 12" mini album called Juniorville which was pretty good. Oh well life goes on!!!!

STIGMATA PARTY are a fairly new band who to my knowledge have only played a few times. Saying that they sound like early Killing Joke would possibly be a good comparison. They have got one of the wildest singers of any band I have ever seen. Alex or Alec(?), their singer, jumps all over the place on stage and off. They have got some weird lyrics as well as really good ones about subjects from Christianity to dogs that eat speed...funny band.

THE MOTHERS are a band that have been playing around for a couple of years (not with same line up). What distinguishes them from most other Sydney bands is not their sound but that they have females in the band (I hope I don't sound sexist). They are a fairly grungy type pop-punk band who have even played Motorhead!! After you see them you never want to hear another love song again, and they're not all originals they even play a love song by the Police!! THE MOTHERS released a single last year (?) which was pretty good, I hope they record again soon.

ASYLUM are a really fast power pop band who cite their major influences as Kiss, Decendants, Bad Brains and beer. They are one of the best bands live because not only is their music good, they don't claim to be rock stars or they make jokes but because their guitarist, Marc, tends to break lots of strings. One gig I saw them he went through 3 guitars and ended up playing their last song with only 2 strings! They released a single last year also and it's great, and they also have a track on a Waterfront promo called Fuck Or Fuck Off and are supposed to be releasing a mini album soon...I can't wait.


TERRIBLE VIRTUE

STIGMATA PARTY

HARD ONS

MOTHERS

HAPPY HATE ME NOTS are another power pop band who, like ASYLUM play guitar oriented pop and are fairly fast. I really don't know how to describe them, umm, they are probably a little like the Decendants and Scream but yet they are really original. They have a string of singles and a mini album behind them, all of which are great. They have just released a new single which is pretty mellow but good none-the-less and they are due to release an album soon. I hope to get the recognition they deserve because they've been at it for over 6 years.

BRAIN DEATH have been quiet of late after their debut gig earlier this year supporting T.V. at a party. B.D. play a cross between Napalm Death, Unseen Terror and Deviated Instinct. They're supposed to be releasing a 7 inch E.P. soon that is to be called It's Broken on Fartcore Records - I CAN'T WAIT!!! (They've got someone's mum on vocals and Dick from T.V.'s girlfriend on drums!)

TOYS WENT BESERK are another Sydney band with female members. They have 2 ex-BOX OF FISH members and play a cross between UK Decay and Siouxie type stuff. They are excellent and have just released their second single. They released a mini album last year that really kicked. The band cite their major influences lyric wise as "splatter" movies and horror books!!!

Anyway, I've got to go, if anyone wants to write me about anything please feel welcome because I love getting mail and I hardly ever do. Freedom Peace and Unity, Dick D.L.
c/o Richard Ford/ 5 Mandur Place/ Caringbah, 2229/ Sydney, N.S.W./ Australia.

In reply to Kevin Belanger's letter in issue #57. I'll write whatever I fucking like at the end of my letters. Fuck your rules I'll do what I want! If we don't keep reminding people they tend to forget; sure it's been said enough, but why call people idiots because they write what they believe in at the end of their letters at least it makes them seem more personal or something you can relate to.

All photos by Rod Dog Licker From Hell — Thanks dudes......

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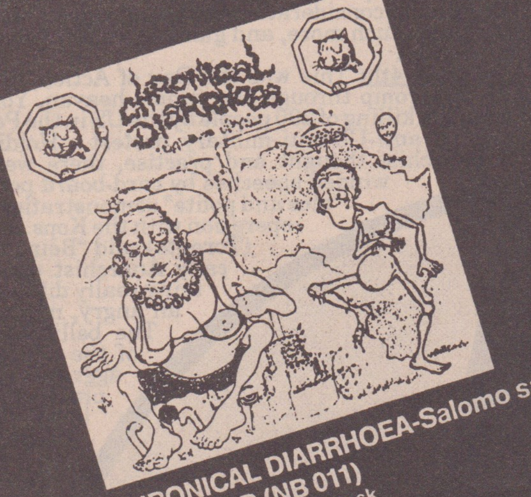

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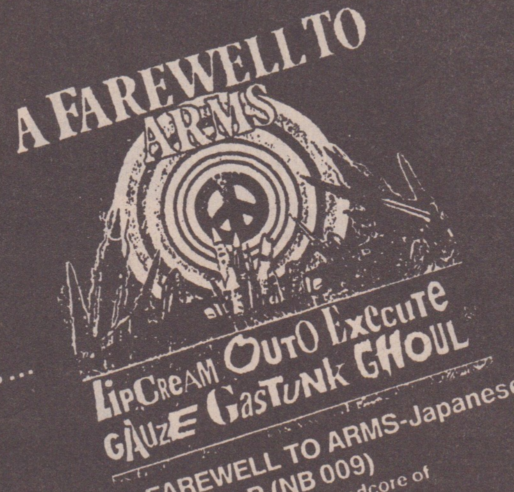

A FAREWELL TO ARMS-Japanese comp.
17 Song LP (NB 009)
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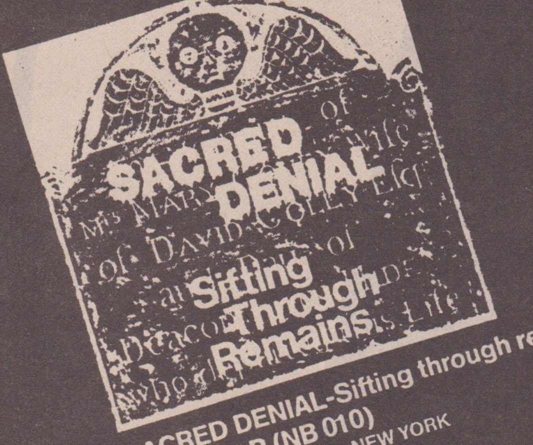

SACRED DENIAL-Sifting through remains
10 Song LP (NB 010)
– Thrashmetal-Act from NEW YORK

STARK RAVING MAD
AMERIKA

STARK RAVING MAD-Amerika
32 Song LP
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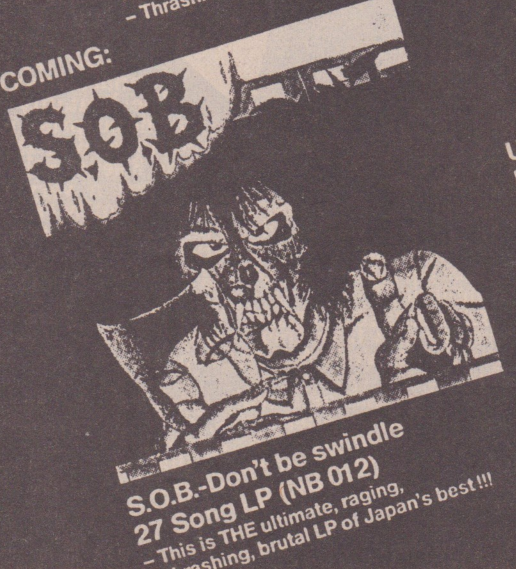

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CONDEMNED – Humanoid or biomechanoid? 10 Song LP (Australia-Crossover)
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This was the 3rd gathering of N. American anarchists, last years being in Minneapolis. The media really went to work on this one, with such bogus articles like "15,000... white-supremists, neo-nazis... ", designed to instigate fear and distrust of the anarchists. Reportedly, much of this information was supplied to the press by Police PR.

About 800 people attended the 4 day event, and the amount of work the Toronto organisers put in was incredible, considering dinner was supplied free, scheduling over 63 workshops, films, anarchy poster show, child-care, 2 gigs, festival in Alexandra park, a banquet, and the Day of Action. And, despite police and immigration hassles through-out, everything went very smoothly.

Fri. July 1st: At around 9am people met at the 519 Church St. Community centre for a general meeting. A couple of Trotkyists had set up a literature table, much to our surprise, right within the building. They were soon cleared out after a bit of discussion, some people wanting to allow them to sell, the majority of people wanting them to sell their books out of the building. After the meeting people went off to attend workshops or just socialise and meet people. Over the first 2 days over 63 workshops were done, on topics like Anarchy in Greece, anti-racism, squatting, ALF, prisons and prisoner support, feminism, gay anarchists, dumpster diving, anarcho-christianity (?!) etc. A strong statement for anarchy that subjects as diverse as these, both personal and political, are concerns of anarchists. It was a feeling which I felt throughout the event, one of acceptance and respect of a diversity of opinions/ lifestyles/ countercultures.

In the evening was the banquet. The first arrests were made on immigration charges, 2 Americans charged with "Entering Canada under False pretenses", meaning they had lied to border guards of their destination. Of course the truth was unimportant.

Sat. July 2nd: More work-shops at the Community centre. A note on the workshops—most all were informal discussions/sharing of experiences or ideas. Not many were lecture-style. Some of the more heavy debates arose in the "National Liberation struggles" and the "Technology" workshops. These 2 topics provide a strong division in the anarchist community, on one side anarchists who support National liberation groups like the Sandanistas in authoritarian states. As for Technology, many anarchists believe technology is one-sided, a weapon/ tool of the state, something to be dismantled as it destroys individual 'privacy' and freedom. Interesting debates I'm sure.

In the evening 2 gigs were on, Fail-Safe, MDC, Scream, PLO, Mr. T. Experience, and Bottom Line, at one hall, and the Layabouts at another. The MDC gig was excellent, lots of fun. Unfortunately it wasn't all-ages due to police hassles, but many "under-agers were there. The Layabouts were also reportedly excellent, playing a very hot set.

Sun. July 3rd: This was a Day of Networking at Alexandra Park. Groups such as Anarchist Black Cross, ALF, etc. worked on setting up better communication, contact, information sharing etc. All day bands, poets performed, with lots of kops patrolling thru the park. In the late evening was an evaluation of the weekend. Some proposals for making future gatherings succesful were: taking more consideration for "handicapped" people so they can participate much more, and gaining more involvement from racial minorities.

Mon. July 4th: This was the Day of Action, originally intended to be a romp through the yuppie heaven, Yorkville, but considering the killing of 290 people by the US in the Persian Gulf, it became an anti-US/anti-military protest. Holding true to anarchist thought and practise, there were no long-winded speeches by card-board politicians, no "nice and polite" demonstration, and no co-operation with the Kops. As Ecomedia (Toronto) said "Being at a specifically Anarchist demo is something really different". It was an angry, militant protest. The belligerent attitude of the police and their aggressive attempts to protect property and keep the system flowing smoothly in downtown Toronto instigated much violence. The police used horses and night-stick mentality to try and control the protest, but this backfired in their face. A strong feeling of solvidarity was evident, from the burning of US and Nazi flags (even the Black flag of Anarchy was torched!), to fighting back against kops when they attempted to arrest people. At the end of the afternoon street-fight with kops, 31 anarchists were arrested. The brutality of the kops was no surprise, just as it was no surprise 6 of them were injured and 3 sent to the hospital.

It was a very spontaneous protest, and very empowering. To be in a situation where one can fight back, against the strong-arm of the state (which exploits, tortures, rapes, and executes people at will, leaving us feeling powerless), is a very nice feeling indeed!

Some interesting quotes: Police- "Usually they go limp, we pick them up and take them away. This is definitely new—running in the streets". Another kop- "We can't pen them in, this is like Europe".

Conclusion: It was a truly great experience. Meeting so many people, sharing experiences, ideas. Anarchists from all over N. America, some from the U.K., Australia, W. Germany, S. Korea The Gatherings send out a message that the Anarchist movement is not about "violent chaos" but instead about a free form of Social organisation, where no authority, Government, or bosses are needed. We can and will organise our own lives, our own communities. Can't wait for next years gathering in S.F.

Article by Gored, Endless Struggle zine

THE END OF THE WORLD AS WE KNOW IT ?

Francis Bacon said that "man was not made for the world but the world for man." This conception of man and his relationship to nature has generally prevailed in the West for the last five centuries. In fact this concept has been slowly and insidiously creeping into other corners of the world. This attitude was not a real threat to nature at the time of Bacon but today man has the technology to seriously damage this planet, potentially to the point where *Homo sapiens* will no longer exist. The day has passed when concern for the ecology can be considered radical or unpractical. Public concern and scientific understanding have made concern for the environment a high priority in today's society. The one-dimensional artificial world of economics and business must recognize and prepare to work in harmony with the real and fragile world of ecology, both human and global. The purpose of this paper is to outline a political economy that is harmonious with nature and provides the greatest quality of life for people. This is a political economy which emphasizes self-reliance and a recognitionof the holistic nature of the world. This paper will deal with components of ecology and our society and the basic ideas behind them. Other political economies will be looked at to see what they lack and possibly what they have or could contribute to ecological economics.

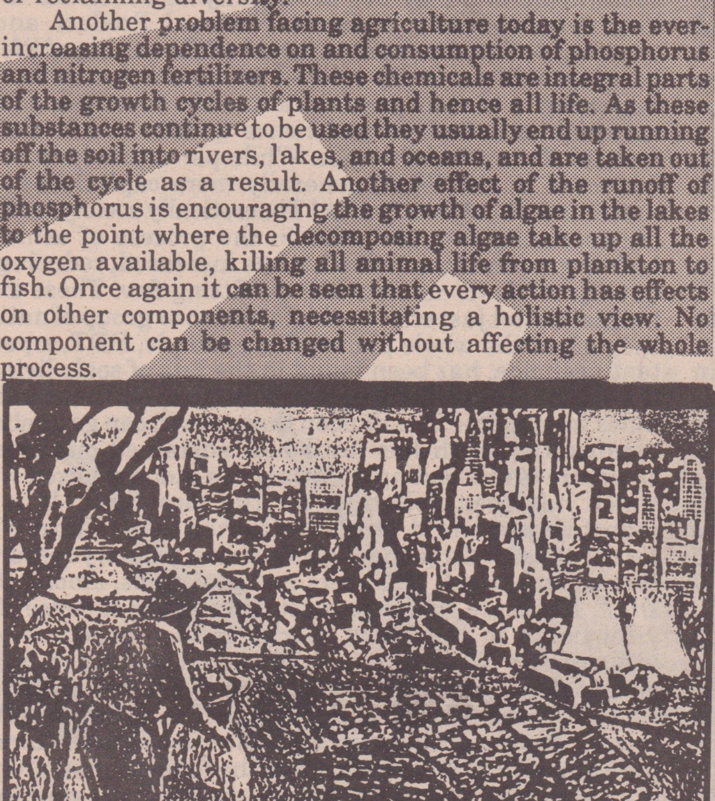
The basic problem facing man today is the Malthusian dilemma. While the world's population is increasing exponentially, the resources upon which we depend are finite. As a result, at least theoretically, the per capita allocation of these resources declines. Of course, as is well known, the consumption per capita of resources by the Western world is much greater that that of the Third World. So now we see the main problem, unsustainable economics. Man is dependent on non-renewable fuels that are expensive and pollute the biosphere. Agriculture is inefficient and relies precariously on the decreasing genetic diversty of fewer and fewer crop plants. Pesticides and intense fertilization are wreaking havoc on nature. Big corporations are cutting down forests, overfishing and polluting with remarkable shortsightedness. People are becoming increasingly atomized and alienated. Growth-oriented multinational giants and profit-maximation goals have become an end rather than a means to create a qualitatively better world. There is a problem of perception; most people have a narrow view of their world and their role in it. Nations have domestic policy, foreign policy, fiscal policy, environmental policy, and agricultural policy, not recognizing that each of these affects the others. Politicians have terms of office, countries have five year plans, and legislatures have sessions. No institutions or governments seem to have gotten past their atomized short term interests to see the global, long term common interests which all living things share. What is needed is a fundamental change in the way we view nature. It is not merely something to be exploited. Nature and economics should be resources for living a quality life.

Traditionally political economies deal with materialistic concepts. Capitalists, Marxists, and neo-Keynesians all stress growth with slight variations between them. What has not yet been recognized is that constant growth is not sustainable and may not necessarily be beneficial in the long run. Quantity in Gross National Product and in personal income has been stressed while quality of life has been considered to be related to material wealth. The reasoning is that as per capita income increases, so does material consumption and hence quality of life also increases. This is not the case. While per capita income has increased in the West, generally more capital has been concentrated in fewer hands.[1] Theoretically society is richer, but in reality few are. Also in the process of achieving higher growth rates, pollution has increased, reducing the quality of life for many while profitting few. These externalities do not just effect a single nation or group of nations, they affect the whole planet. For example, DDT, a persistent pesticide, has been found in the fats of seals living in the Antarctic, even though it was sprayed thousands of miles from there.[2] The illusion that growth can go unabated because the earth has until now sustained our present structure is misleading. It is only the industrialized world which has been polluting, for the most part. It is the industrialized world which has turned to the Third World for cheap labor for polluting industries, primary resources, and a place to sell fertilizers and pesticides, among them DDT. These are tradeoffs, economics at the expense of environments in the Third World. If such practices were attempted in North America they would be stopped, but the shortsightedness and greed of the West has fueled the continued degradation of the planet. The difference is that it is out of sight of our society but the effects should concern us just as much. This goes back to the fundamental problem of a micro, short term vision of nature. A holistic view would show us that these tradeoffs are disastrous and injurious to all humans, but this view is still a peripheral one. Today Third World nations are seeking the developed economies achieved by the industrialized world and are doing so at the expense of the environment. One only needs to look at things like the Aswan Dam to see the ghost of Francis Bacon. The Third World hopes to attain the wealth of the developed world by following its example, thereby repeating the same mistakes. Unfortunately for them, this is probably unattainable. According to the authors of "The Limits To Growth," the total pollution load on the planet would increase ten times from the 1972 level by the year 2000 if all humans had a per capita GNP comparable to that of the United States.[3] This considers the increases in industrial output, chemical use, and consumption of energy. This alone should make us wary of "growth" as a route to happiness.

Within the confines of a paper of this size it would be difficult and deceptive to try to outline in detail all aspects of an ecological economy. However, some main components of this political economy can be illuminated, as well as compared and contrasted with other political economies. This will help show why ecological economics can work and why the other theories are to my mind inadequate for the challenge facing humanity.

One of the primary components of our life support system is agriculture. Today the interests of business and the heavy dependence by farmers on fertilizers have pushed sustainable agriculture to a precarious level. One of the biggest problems is the ever decreasing diversity of crop plants. In the rush to produce higher-yield, faster-growing plants, big agri-business, with the help of science, has created super crop plants with little genetic variability. If this gene pool continues to narrow, agriculture will be on the brink of a crisis. Evolution is an ongoing process and if these plants do not have a varied enough gene pool they could be vulnerable to new strains of pathogens or force farmers to become increasingly dependent on pesticides. These conditions could lead to disastrous crop losses, economic losses, and have serious consequences for preserving or reclaiming diversity.

Another problem facing agriculture today is the ever-increasing dependence on and consumption of phosphorus and nitrogen fertilizers. These chemicals are integral parts of the growth cycles of plants and hence all life. As these substances continue to be used they usually end up running off the soil into rivers, lakes, and oceans, and are taken out of the cycle as a result. Another effect of the runoff of phosphorus is encouraging the growth of algae in the lakes to the point where the decomposing algae take up all the oxygen available, killing all animal life from plankton to fish. Once again it can be seen that every action has effects on other components, necessitating a holistic view. No component can be changed without affecting the whole process.



To the neo-conservatives, the way out of the present problem in agriculture is the free market. The market provides incentives for innovation and it is technological innovation that will prevent catastrophe. In the case of phosphorus, the neo-conservative would argue that a decline in phosphorus will force a rise in the price which will in turn reduce demand and consumption. This assumes, of course, that this price rise will occur before the minimum amout of phosphorus necessary to maintain the bio-geochemical cycle will be used. Another problem with this theory is the assumption that all problems can be solved technologically. I am not confident that science can retrieve genetic diversity once it is lost. Life can not be created, it can only be preserved. Technology may be of assistance in a peripheral way such as hybridization between plant strains, but it cannot make chromosomes. It is irresponsible to gamble that technology will save us. The short term interest of an individual cannot be allowed to take precedent over the future of our species. Agri-business must not be allowed to play techno-roulette with our future.

Another argument by the neo-conservatives is that private property encourages responsible use of resources. The idea is that ownership is accompanied by self-interest, and as a result conservation is practiced. The problem with this is that it encourages the idea that nature is merely a reserve of raw materials for the entrepeneur. It seems to be a shallow idea when one thinks of one component of the ecosystem claiming to "own" another. Also, the neo-conservative is not recognizing that the practices or activities of on property owner affects all other property owners. This concept is fundamental and must be recognized if we are to live in harmony with nature.

The radical or neo-marxist view is that private property and the profit motive have allowed individuals to risk the welfare of man for their own profit. The radicals certainly have a point here, but one could point out the same excesses committed by marxist countries. The radicals are still one-dimensional thinkers. They are concerned with resources and their distributions, but are not holistic with regard to nature. Like the neo-conservative, the radical sees nature as a resource, except the motive is not necessarily personal profit. However, the result is the same. Radicals see private property as the main problem, and assume that when communities own the means of production and control resources, they will act rationally and conserve. The radical has faith in man and his ability to be rational, unlike the neo-conservative, who has faith in technology.

The post-Keynesians probably offer the best program of the three political economies. They stress consensual decision making and cooperation giving conservation issues more importance, or if not more importance, then at least more opportunity for the issues to arise. In the case of agriculture, the corporate state is capable of resolving the problem because of the close cooperation among government, business, and farmers. Corporate states like Sweden have good records as far as conservation issues, being leaders in areas such as recycling and the phasing out of nuclear power plants.[4] It is the nature of the corporate state that it has a wide view of the world and how conditions in one sector of the economy affect others. The only problem with the corporate state is that it still subscribes to the view that constantly increasing growth is a desirable thing. This idea of growth, as said before, is hard to reconcile with holistic concepts of finite resources and inter-connectedness. The resources needed to fuel constant growth have to come from somewhere and unfortunately it is the environment that will pay for this unless care is taken.

An ecological economy would encourage geographically appropriate crop production. In mans' agricultural history 3,000 crops have been used for food but today man relies on only 30.[5] The political economy I support would encourage locally appropriate agriculture. That is growing crops ecologically suited for the area in question. Genetic diversity would be preserved because different strains of crops would be better suited for particular areas allowing room for a wide variety of genetic types. Placing a premium on local cultural identity would encourage people to utilize a greater variety of plant foods. Biological pest control systems and less intense agriculture would decrease the need for fertilizers. Like the Neo-conservative belief in self-sufficiency and innovation, ecological economics also encourages individuality and self-reliance. Quality of life, not quantity, is the idea. There are other gauges of human happiness such as health, harmonious relations with the world and independence.

Another cornerstone of ecological economics is that of energy. Our consumption, extraction and dependence upon the vital resource is staggering. Today man is dependent on non-renewable fuels. These fuels are non-renewable but our consumption of them is increasing exponentially. Energy is a mega-problem or a Problematique.[6] It has economic, ethical, ecological and political implications. Energy must be viewed holistically because it interacts intimately with other problems. Cheap petroleum in the 1950's and 1960's gave the West energy-intensive agriculture, an automobile-dominated transport system, inefficiency and pollution. Carbon dioxide emissions from the burning of fossil fuels has increased the carbon dioxide content of the atmosphere to the point where global temperature changes are being observed. It is expected that by the year 2030 carbon dioxide content will double with a 3 degree Celsius increase in temperature.[7]

As a result of inexpensive oil our society became an automobile-dominated one. In the city of Los Angeles about fourty-percent of the land area is used for cars to park and drive on.[8] Priorities were on convenience for the car-driving public, not efficiency and cheaper public transport for lower income people and residents of dense downtown areas.

It is the micro view of the world and mans place in it which has created the energy malaise. It seems that the industrialized world is counting on a technological saviour, but is doing nothing to encourage its arrival. Economist Helen Henderson estimates that over one hundred billion dollars has been spent by the United States for research and development on coal, oil and nuclear energy.[9] It seems senseless to spend that much money on non-renewables and dangerous to spend it on nuclear energy when there are alternatives. There are costs associated with all things. Nuclear energy is not a cheap renewable source of electricity. It is actually expensive to build, requires storage dumps for its wastes and carries the possibility of an accident. For example, the accident at Chernobyl is expected to cause up to one hundred thousand cancer cases in Europe in the next thirty years.[10] This is a prime example of the principle of holism complete with time lags, international effects and unanticipated costs. There are many examples of renewable, clean, inexpensive energy sources but research and development seems hell-bent to maintain the preeminence of non-renewable energy sources.

The neo-conservative position would seem to make sense. That is that technological innovation, spurred by incentives like profit, would make better use of non-renewables or take advantage of renewables such as solar or wind power. The problem with the neo-conservative position is the assumption that the U.S. is a "free" market. As most people are aware, the U.S. petroleum industry is dominated by relatively large companies. Their lobbying efforts have managed to keep oil research and development budgets quite high despite the efforts of others to try to explore alternatives. There is no perfect competition; information is complex and not necessarily available. The energy consumer is free to choose from the energy sources that have been made available to him, not free to choose from the possibilities.

Another neo-conservative argument is that rising energy prices will encourage conservation. This has been seen to some degree , but in many countries consumers do not pay the total cost of each energy unit they consume. In Ontario, consumers of hydro-electricity pay only a proportion of the total cost. The rest is a subsidy for Ontario Hydro.[11] This will not encourage conservation, but rather consumption. Hydro electric consumption has costs such as the construction of environmentally destructive hydro dams. Also, Ontario Hydro is already in massive debt, no doubt due partially to the construction of its nuclear power plants. This massive debt is a sign of the inefficiency and short-sightedness of our governments, business community and society overall. Another assumption of the neo-conservatives is that economics is an amoral activity with basic rules of supply, demand and consumer sovereignty.[12] However, this assumption is completely false. The production and consumption of nuclear power has costs and produces externalities. There is an ethical question. Why should low-income tax payers who aren't involved much in the decision-making process be forced to pay for the mistakes of the rich elites? It is also fairly obvious that the production of dangerous wastes and their subsequent burial is something which could be very detrimental to our planet and future generations. The actions we are involved in today will affect the future. Ecological economics would encourage alternative energy sources such as geothermal energy, solar, wind and efficient non-renewable technologies when necessary. Solar energy doesn't require a great amount of capital investment and doesn't have environmental costs such as oil exploration or hydro-electric dams. In a truly free market a premium would be placed on things that lasted and were environmentally sound. Since all activities incur costs, why not realize this and pay a little extra if necessary. The money we put into alternative energy sources research would be saved perhaps from pollution control or subsidies to government energy corporations.

Interestingly, the neo-conservatives do have some interesting points on the subject. They oppose large-scale government intervention which they say contributes to inefficiency. This seems rather applicable to the Ontario Hydro situation where the tax money has been lavished on nuclear plants. The neo-conservatives do have some ideas with regard to decentralization that may be of interest to ecology minded economists.

The radicals would probably see the energy problem within the context of private property and the profit motive. The capitalists invest their wealth in ventures that provide quick profits regardless of the long-term cost, radicals see society working for its best interests. Therefore, the radical viewpoint would be that research and development in renewable fuel sources would be very important since the state would put long-term welfare ahead of profit. The radicals at least could put aside individual interests for the interests of the society and future generations unlike the neo-conservatives who allow for the freedom to sacrifice quality of life for all but a few.

The problem with the radical view is that it must be pushed to the brink before it reacts to the problem. As seen before, time lags are characteristic of environmental problems. By the time the apparatus of a radical state recognized the problem it could already be too late. An ecological economy would give a high priority to assessing the potential environmental impact of all economic activities but it seems that the radical state only considers environmental consequences when they are felt.

Once again, the New-Keynesian school, while still inadequate, seems the best candidate for dealing with the

THE END OF THE WORLD

energy situation when compared to the radicals and the neo-conservatives. The consensual cooperation of the corporate state considers all aspects of the problem and would try to act in the best interest of all. Unfortunately, even this setup is inadequate because profit is one of the factors that would be considered in making any decision. However, the cooperation aspect of the corporate state is a very important and necessary part of any sustainable political economy.

Ecological economics stresses self-reliance and independence. With regard to energy, decentralized energy production would be stressed. Rather than expensive, destructive James Bay Projects, local energy sources would be used. In areas of geothermal activity, this energy would be used, smaller compatible dams could be built, solar heating of homes and wind power for irrigation or household uses. Perhaps small grants could bring incentives to inventors to come up with more efficient technology. Perhaps better public transit could reduce energy use and pollution emissions by providing more money for public transit and less on research or non-renewable fuels. Ethics must be the guiding principle for the issue of nuclear power. If the production of toxic wastes is a necessity then nuclear power should be phased out. The costs to build the plants and not use them is high, but the cost of running them and living with the externalities is higher. An ecologically sound economy would recognize that non-renewable fuels are a temporary situation and we must encourage the development of renewables. The lobbying powers of the non-renewable fuel corporations must be cut down by educating the public about our energy situation, only then can alternatives make their way in practice. It cannot be stressed enough that holism is the principle that must guide our economic actions and in fact our lives in general. A holisitc attitude considers all aspects of human life and the world. Connections with nature and each other exist but a new vision of the world is needed to recognize them.

Ecological economics truly is the business of survival. For too long, industrialized man, if not man in general, has believed in assumptions about the world. The belief that constant growth is necessary, that bigger is better, that technology will rescue us from ourselves and that ecology and economics were incompatible concepts. The opposite is true. Economics and ecology are intimately connected. We require resources to live, but must use them sparingly and efficiently. A new emphasis should be placed on less tangible gauges of societal health. Human happiness, independence from homogenous pop culture products, self-reliance and diversity of lifestyles, freedom from the tyranny of newness and consumption. Society should realize that it is the right for people to say no to the private business interests that jeopardize the health and quality of life for societies as a whole. We must recognize our dependence on nature and our integral role in maintaining it if we are to survive.

By Paul Hamilton

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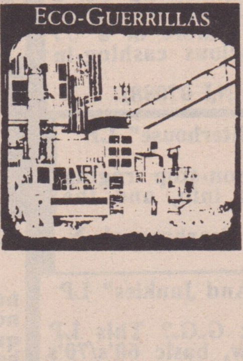

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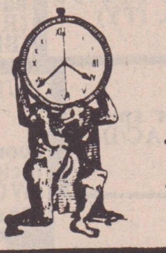

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings.
Staff: (JB) Jeff Bale/ (DF) Dr Frank/ (RG) Rob Glaser/ (WG) Walter Glaser/ (RS) Ruth Schwartz/ (AS) Alisa Schulman/ (SS) Steve Spinall/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

ABRA-CADAVERS - "Guilty By Your Pride" cassette

Good clean hardcore done with energy and power, while retaining some melody. Sounds remotely like MINOR THREAT. Good job! (WG)
(422 Hammond Str., Salisbury, MD 21801)

ADRENALIN OD - "Cruising With Elvis In Bigfoot's UFO" LP

Despite that last dreadful 12" and their "glam" look on the back cover, these guys are still "on", kicking out a great album's worth of pop punk and thrash with their usual retarded lyrics. If anything, there's more of a '77 punk feel here, but without some conscious cashing-in attitude. Hot! (TY)
(Buy Our Records, PO Box 363, Vauxhall, NJ 07088)

ACTIVE MINDS - "Welcome To The Slaughterhouse" LP

Wannabe Japanese hardcore here, non-stop raging about animal rights. Comes with lots of info, and the appropriately gory graphics. (TY)
(Loony Tunes, Top Flat 23 The Esplanade, Scarborough N. Yorks, YO11 2AQ, ENGLAND)

ALLIN, G.G. - "Freaks, Faggots, Drunks And Junkies" LP

Is there anything new to say about G.G.? This LP continues his post-IGGY direction of raw, basic 60's/70's garage punk, all songs you can't play on the radio. (TY)
(Homestead Records)

ALPHABET SWILL - "Having an Attack" cassette

Garagy punk without too much personality or spunk to give it definition. Interesting choice of covers: AC/DC, GUN CLUB. Not too special. (WG)
(1645 S. 106th St, Tacoma, WA 98444)

ANTI CIMEX - "Live" cassette

What? This isn't DISCHARGE? By their straight-forward aggro thrash sound and roaring vocals and song titles, I could swear this was.... (WG)
(Hellfiremusic, Solvg. 28, 41739 Gothenburg, SWEDEN)

BASTARD KESTREL - 12"

This interesting UK outfit uses hard-hitting mid-tempo punk as a starting point for developing a screaming whirlpool of sound; shouts, shrill guitars, and unpredictable changes of pace make this one an acquired taste for some, but a real treat for manic-depressives. (SS)
(Wiiija Records, 130 Talbot Road, London W11 ENGLAND)

BASTRO - "Rode Hard and Put Up Wet" mini LP

Pretty hard hitting post punk a la BIG BLACK. I think this is two guys making all the racket (ex-SQUIRREL BAIT) which is based on a pounding beat and loud, distorted guitar noise. (TY)
(Homestead Records)

BAZOOKA JOE - "Pastor of Muppets" EP

It's great to see a band like this emerge from a somewhat backward part of the country (as if it all isn't a mess). Excellent and intelligent lyrics, all tied up in short, fast bursts of outrage. Inspiring. (TY)
(Headache Records, PO Box 8141, Myrtle Beach SC 29578)

BLACK ORCHIDS - "The Lunatics Ball" EP

Sixties garage/R&B-based material with a twinge of rock/folk influences. Basic, no frills, no special spunk, but enjoyable nonetheless. (TY)
(Cryptovision, P. O. Box 1812, New York, NY 10009)

BLACK VOMIT - "We Scared o' The Goofa Man" cassette

A band who has their material down tight and powerful, but for some reason this bores me a bit (maybe I'm getting old). But they do score some points for the song title "If Your Mind Is So Narrow, Why Is Your Head So Big?" (WG)
(Packy Vomit, 6 Florence Dr, Jamesburg, NJ 08831)

BLATANT YOBS - cassette

Noisy thrash which gets a bit loose and chaotic at points. Lyrics focus on skating and other socio-political topics. Not bad. (TY)
(Robert Soeterbroek, 3E Poellaan 87, 2161 DC Lisse, HOLLAND)

BLIND IGNORENTS - LP

Excellent punk that deals with reality in a non-dogmatic way. Good streetwise lyrics, tough punk sound. Nothing fancy, just honesty. (TY)
(Ram Garcia, 305 Michigan St, Houston, TX 77006)

BRAINS OF HUMANS - "Confrontation" cassette

Slow to mid-tempo punk with some rockish influences and sociopolitical lyrics. Nothing horrible here but not much to sink your teeth into. (WG)
(Ratta Blumer, Badenerstr 256, 8004 Zurich, SWITZERLAND)

THE BUTCHER SHOP - "Hard For You" 12"

Kid Congo, Spencer Jones et al, gang up again for this new three song release which is plodding and gothic and noisy. An ugly noise wet dream, in fact. But its redeeming quality is "Control Yourself" which is a short ugly bit of hard beat and yelling. Still not sure if it's worth the price. (RS)
(Black Eye Records, AUSTRALIA)

BUTTERMILK 5 - cassette

Garagy punk and thrash with distoryed guitars and goony vocals. Good lyrics concerning a variety of subjects including selfishness, ignorance, and skating. Good job. (WG)
(Chris Barnes, 527 E. Augusta, Spokane, WA99207)

CAPITALIST CASUALTIES - cassette

Disappointed with the direction DRI has taken? Well, these guys may be able to fill their shoes, although CC is more diverse with better lyrics about war, religion, and other societal ills. (WG)
(838 Lightwood., Rohnert Park, CA 94928)

CARCASS - "Reek of Putrefication" LP

A record fans of horror films and real-life horrors will apppreciate. The music is a muffled up-tempo grind, the vocals sound like satan himself, and the songs deal with important topics like "Feoticide", Genital Grinder", and "Carbonia Eye-Sockets". The ultimate splatter album. Maybe Clive Barker or Dario Argento will use it as the soundtrack for their next movie. (JB)
(Earache, Box 144, Nottingham NG3, ENGLAND)

CEASE TO EXIST - "Fayettenam Slam Crew" cassette

Solid metal-tinged HC with lyrics about animal cruelty, drug abuse, unity, capitalism, etc. Not extremely original, but these guys certainly seem to have their shit together. Good. (WG)
(Chris Munger, 1049 Gigi St #114, Fayetteville, NC 28301)

CHARTA 77 - "White Face" 10"

Highly produced pop punk, to the point where the guts are barely discernable. There are still hooks and a beat, but it's prettified. A far cry from their great LP's. (TY)
(Birdskit Records, Glasg. 11, 73130 Köping, SWEDEN)

CLEVELAND BOUND DEATH SENTENCE - cassette

Punk with a distinct garagy quality and raw guitar buzz. Lyrics cover abortion, alcoholism, and personal issues. Not bad. but nothing outstanding. (WG)
(Scott Schoenbeck, 2395 W. Krah Rd, New Berlin, WI 53151)

RECORD TAPE REVIEWS

COFFIN BREAK - EP

It's a slow beat to hell, and, as the name implies, this band does the creepy crawl. Three songs, pounding the way. (TY)
(C/Z Records, 1407 E Madison, Seattle WA 98122)

COLD VIETNAM - "Blast Into Action" cassette

Way rockin midtempo punk with ultra melodic acoustic breaks and great lyrics. Totally thumbs up all the way! My only bitch is there's not enough songs! (WG)
(Andy, 81 Ashorne Close, Matchborough West, Redditch, Worcs B98 OEI, UK)

COLD WORLD - "It's A Cold World" cassette

Quick hard thrash which reminds me a bit of ATTITUDE ADJUSTMENT. Lyrically, it's realistic stuff. Especially "Go Die Yourselves," dedicated to ignorant bands like S.O.D. (WG)
(Dierk and Mark Rossiwall, Plosslg. 5-7, 1040 Wien, AUSTRIA)

CRASH N BURN - cassette

Pretty wild, diverse stuff here: jazzy, folky, rocky, experimental, a little bit of everything here. Long tunes, definitely not for slammers. (WG)
(J. Sanders, 1724 Mission St., San Francisco, CA 94103)

CREMATOR - "Home Style Surgery" 12"

Probably just a bunch of Aussie kids who got together for some loose speedcore fun, CREMATOR exhibits their flailin' roots proudly, though their ideal speed and originality lag behind their current abilities. Although I cannot tolerate metal in any guise, I have to admire their goofy sense of humor. (SS)
(Waterfront Records, AUSTRALIA)

CRIMES AGAINST HUMANITY - cassette

This is Jeff from NOTA's new project and it's not far off from what NOTA was doing: catchy, singalong punk tunes as well as raging thrashers, all with good lyrics. A good one. (WG)
(Jeff, 1547 W. Columbia Ave, Tulsa, OK 74104)

CROMPOJKARNA - "Hon Bor..." 45

This chunk of Swedish pop-punk veers too close to commercial rock territory, with its slick production, clean choruses, and rockish instrumental edges. The hooks are definitely there -- this is very catchy; it's just the style that needs a little more credibility. (SS)
(Massproduktion, Box 2035, S-852 Sundsvall, SWEDEN)

CYCLIC AMP - "People Of the Book" LP

PISTOLS type snarl meets noise with the accent on grunge. Decent.(TY)
(Probe Plus, UK)

DAHL, JEFF - "Suicide City/Whatever Happened to Fun?"

This veteran rocker (POWERTRIP and ANGRY SAMOANS) has put together a DEAD BOYS/STOOGES type of band. Both cuts are basic "yeah yeah yeah" power rockers, a prelude to an LP's worth soon. Decent, but looking back. (TY)
(Bomp, PO Box 7112, Burbank CA 91510)

DARE TO DEFY - cassette

Speedmetal going gonzo with hardcore energy and strong angry vocals. Lyrics are mostly presonal stuff, with a couple of social ones. (WG)
(Jeffrey Thies, 110 Beverly Dr, Kennet Sq., PA 19348)

DARKNESS AT NOON - cassette

Only three tunes here, but they're good ones, driving mid-tempo punkers with a DC-ish feel. May belong to an EP soon. Worth getting. (WG)
(9402 Hale Pl, Silver Spring, MD 20910)

DEAD MOON - "Don't Burn the Fires/ Can't Help Falling in Love"

Very basic production and plaintive, off-tune vocals certainly give this neo-ish pop band distinctiveness; it's as if the trio just hopped into their basement and whipped off both songs. Their cover of "Can't Help..." is somewhere between amusing and woeful. (SS)
(Tombstone Records, PO Box 1463, Clackramas, OR 97015)

DEAF BOYS - cassette

Jangly poppish punk with slightly annoying vocals and muffled sound. Not bad, but not as amazing as their cheesy hype sheet makes 'em out to be. (WG)
(115 Breeze Ave #5, Venice, CA 90291)

DEATH NOISE - "Enjoy Life and Keep Grinding" cassette

Ultrafast noise, literally. Very speedy stuff, virtually inaudible lyrics, short tunes, not really anything of great substance. (WG)
(Sechi Denis, 10 Place de Strasbourg, 13003 Marseille, FRANCE)

DIDGERIDOO – "Robots in Disguise" cassette

Medium speed pop punk with silly words. Not really too hyper, but the tunes are catchy. (WG)
(3 William St., Tayport, Fife DD6 9HJ, SCOTLAND)

DOBERMEN - "So Much Noise" cassette

Very simplistic punk rock, ok recording quality, and lyrics that range from MENTORS up to ANGRY SAMOANS level. Deep stuff. (RG)
(Griffin Grant, 18114 Soleri, C.C. Hills, IL 60477)

DREDD FOOLE AND THE DIN - "Take Off Your Skin" LP

Would have given this Boston band a so-so review, "a lightly rocking post-punk release", until I saw the promo sheet which says "If you can't rock to this, you can't rock, period." Bummer, guess I just can't rock cuz I thought only one of the nine songs rocked. (TY)
(PVC Records)

DRUMS ALONG THE GARDINER - "Fish/'75"

The A-side, boasting strident vocals and a nifty chorus, makes a good case for this band's ability to play pop-punk that almost sticks to the ribs, while the tune on the flipside sustains less impact. Good power and an unselfconscious charm make this band worth looking out for in the future. (SS)
(Miracle Records, 151 Alderbrae Ave. #2, Toronto, M8W 4K2, CANADA)

DRESDEN 45 - "Swiss Bank Account" EP

This rager takes tense, gripping thrash and sets it to tight, passionate arrangements which quote speedcore, rap, and HC with equal facility. Metallic bits break in at inopportune moments, but otherwise, DRESDEN 45 performs with enviable rawness and power. (SS)
(Jackleg, PO Box 66191, Houston, TX 77006)

EAT YOURSELF - "Excellent" cassette

Roaring thrash with hoarse vocals and noisy production. A couple semi-catchy tunes, but overall this didn't do much for me.(WG)
(Laurent Seiter, Le Chalon Est., 26260 Saint Donat, FRANCE)

ECONOCHRIST - "In The Beginning" cassette

Speedy thrash with social/political lyrics, not amazingly original, but this band is pretty "together" relatively churning stuff.(WG)
(Econochrist, 317 S. Pine, Little Rock, AR 772205)

RECORD TAPE REVIEWS

THE ELECTRICS - "Big Tough Dreams" 45

A quirky pop song with a power pop feel. Decent hooks but pretty ordinary. The B-side is slower and more dramatic with a 60's feel to it. Better. (RS)
(South East Records, 208 E. Davenport St, Iowa City, IA 52240)

EX - "Rara-Rap/Comtempt"

A benefit record for a group of people who bombed several Shell gas stations (a large investor in South Africa). The A-side is a mixture of a repetitive drum beat with ranting vocals. The flip is more of the typical EX sound -- raw, noisy, angry and with a strong political message. Good cause, good record. (MS)
(LaLa Records)

EXPLODING WHITE MICE - "Brute Force and Ignorance" LP

Fast paced and powerful, this is raging pop punk. Catchy tunes, reminiscent at times of the RAMONES, but more forceful. Definitely a band to hear. (TY)
(Festival Records, AUSTRALIA)

EXTREM - "Live At Troll" cassette

Noisy sound but I can make out their powerful metally thrash attack. This is OK, although I'm sure their studio efforts are better. (WG)
(Peter Zinner, Ettenreichg, 44/6/4, 1100 Vienna, AUSTRIA)

FEEDTIME - "Cooper-8" LP

On their third album, FEEDTIME sacrifice none of the gritty guitar which makes them so reminiscent of early WIRE, nor do they compromise their rootsy rock'n'roll punch one decibel. Working mostly in slower tempos (and all covers), they once again present an album without "hits" per se, but a remarkable coherence of sound and power. A fine LP. (SS)
(Rough Trade, 326 6th St., San Francisco, CA 94103)

FESTER BROS -"Bumbling Funkster" 12"

Drum machine with an early punk sound, though two of the four tracks are a bit too wavish for me. But the other pair have an eerier feel, sorta like early WALL OF VOODOO. (TY)
(P. O. Box 395, St. James NSW 2001, AUSTRALIA)

FIRE PARTY - LP

This debut leaves me wanting more, not just more of the same but rather more of everything this record only provides a taste of: more guitar, more drums, more push and a more adventurous approach. Music that trvels the emotional terrain that FIRE PARTY's, does need to venture over the edge not just near it. (JT)
(Dischord Records, 3819 Beecher St NW, Washington, DC 20007)

FLUID - "Clear Black Paper" LP

The second album by this Denver outfit, made up of former members of WHITE TRASH and THE FRANTIX. This is hard rock that's got enough roll to not bring back the depressing early 70's. There's good tuneage here, at times reminding me of THE WHO without mod trappings. (TY)
(Sub-Pop, PO Box 20645, Seattle, WA 98102)

FREAKS - EP

With the outrageous orange sleeve and trippy cartoon\ graphics, I thought this would be pretty lively, but it's definitely on the 70's side of rock. The most exciting moments come on the MC5 cover, "Looking at You". Decent , but not blazing. (TY)
(PO Box 3273, Church St. Sta, New York, NY 10008)

FRIENDS OF BETTY - "Blind Faith II" LP

Some of this debut is musical non-music and some is non-musical music. Jazzy, experimental, throbbing, at times poppish, mainly darkish rants. (TY)
(Underdog Records, PO Box 182, Chicago IL 60614)

GASH - "Positive Change" LP

Yeah, well it depends on your point of view. Musically, I'd say this is a negative development, a real regression into metal-heavy cliche riffs that are stifling and boring. The lyrics, however, still show the vital signs of life.(TY)
(Cleopatra Records, PO Box 121, Elsternwick Vic 3185, AUSTRALIA)

GENETIC ERROR - cassette

Full-on power HC with metallic bits, but not your average speedcore act. Loads of varying tempos, special attention paid to structure, and what seems like good lyrics make this one a thumbs up. Reminds me a bit of LUDICHRIST. (WG)
(5425 Royale, Trois-Rivieres, PQ, G9A 4N7, CANADA)

GROVELLERS - "Mushroom Clouds/ Colored Balls Falling"

Another Kenne Highland project (ex-GIZMOS), this band with a "love" fixation, and I mean the band LOVE. Decent, but not improved upon, covers. (TY)
(Stanton Park Records, PO Box 58, Newtonville, MA 02160)

HAND OF DOOM/CITIZEN PAIN - split cassette

Two live bands here: HAND OF DOOM chugga-chugga it up with some competent metal/HC, while CITIZEN PAIN play trashy loose punk. Okay. (WG)
(A few flyers to Dan, 8229 E. Van Buren Dr., Pittsburgh, PA 15237)

HAPPY HATE ME NOTS - "Out" LP

This ardently rockin' Aussie style requires non-stop energy to work, and HAPPY HATE ME NOTS maintain this about two-thirds of the time with moderately interesting, hard-guitar oriented tunes with okay hooks. The few ballad-y numbers limp along; but all-in-all, it's a pleasant listening experience. (SS)
(Waterfront Records, AUSTRALIA)

HATE X 9 - "Hard to be U.S." LP

Surging thrash is here shaken up with HC that's so fast it's difficult for the band to keep pace with itself. Exhuberance and good humor abound (somebody always seems to be screaming or yelling), but with more discipline, this album would have been much more effective. (SS)
(Raunch Records, 375 West 400 So., Salt Lake City, UT 84101)

HELL SAUSAGE - "Nutscratcher" cassette

Tweeked-out droning noise that reminds me a bit of BIG BLACK, but although these freaks are drearier, they hand the same "voice over a telephone" vocals. (WG)
(Coolbeansrecords, 130 Essex Ave, W. Keansburg, NJ 07734)

HOUSECOAT PROJECT - "Wide Eye Doodat" LP

Eccentric, dischordant at times, folky, arty, funky, jazzy, bluesy, hip-beatnik, deliberately strange and obscure. An interesting blend which works best on the tunes with a heavy beat. (DF)
(Subterranean, PO Box 2530, Berkeley, CA 94702)

HUMIDIFIER - "Ponk" cassette

Dual guitar (no bass) pop punk with personal lyrics. Overall it's a bit depressing sounding, but it's upbeat and energetic. (WG)
(Joe Ryan, Box 2972, Fairfield Univ, Fairfield, CT 06430)

IDIOT (the) - "Where Is The Logic? LP

Live, their humor and sarcasm smack you in the face, as well as their variety of performances (they imbue each show with a unique character) and musical influences. Able to lampoon punk, country, rock, etc with equal ease and cleverness, their garage aesthetics and attitudes are refreshing. While not as spontaneous as live shows, this slab captures more than I expected. These guys deserve all the noteriety and abuse we can muster. (TY)
(3734 20th St, San Francisco, CA 94110)

RECORD TAPE REVIEWS

(IMPATIENT) YOUTH - "Don't Listen" LP

This posthumous LP by an overlooked early SF band contains a brace of studio (and some live) tracks attesting to the outfit's hard pop-punk sound and some truly classic material. "Don't Listen to the Radio" and "Praise the Lord..." top the list of cool tunage, though collectors might have wanted inclusion of the four remaining tracks from their debut EP. Essential for fans of '77 punk. (SS)
(Lost and Found, Im Moore 8, 3000 Hannover 1, W. GERMANY)

INTERNAL BLEEDING - "We'll Rise Again" cassette

Pretty average stuff; dirty garagey thrash with an accent on raw noise. Sorta lackluster. (WG)
(Rich Wiley, 301 Birch Dr., Glenwood, IL 60425)

INDIGO ZEROS - "Act 1; Circle Turning Round Upon Itself" LP

From Portland OR, this progressive punk band captures a variety of musical moods that are reminiscent of both European politico-punk bands and east coast bands like IGNITION or DAG NASTY. They often have a hard plodding up-beat and at other times come across popish or gothic with a mystical mood. Adept and interesting. (RS)
(CFY Records, Box 6271, Stanford, CA 94309)

INFEST - EP

Strong, intense straight-edge thrash. Most songs deal with drinking/drugs, violence, disunity and machismo. While generic in content and structure, the power of this release takes it a bit above the norm. (TY)
(Matt, 27118 Vista Encantada, Valencia, Ca 91355)

INSTED - "Bonds Of Friendship" LP

Thirteen powerful songs that are fast paced and have a good, strong, raw melodic edge to them. I was expecting hard mosh or clean hardcore, but this record is a healthy mixture of both. No lyrics deal with the 'straight edge in your face" attitude but rather lean towards personal issues in a simple manner. The main complaint here is the muffled production--no drums! (MS)
(Wishing Well, PO Box 9417, Fountain Valley, CA 92728)

JUDAS BULLETHEAD - "If They Itch...Scratch 'Em!" EP

Two maniacs cut loosed on a variety of instruments, fuzz out, take lots of acid and scratch their way back to '69 a la '88. Quite insane. (TY)
(Jeff Clayton, Rt 3 Box 239E, New Condon, NC 28127)

JUST BECAUSE - "Smile God Loves You" cassette

Ultra garage punk with a fuzzed out guitar buzz and personal lyrics about conformity, religion, and heavy metal. Ok. (WG)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

KASAYA/GENERATOR - split cassette

KASAY has a slow spacey experimental sound, whilw GENERATOR possesses a more contemporary punk style, with jangly guitars. (WG)
(R.E.D. Tapes c/o Arek, UL.M. Reja/ 7, Wroclaw, POLAND)

KIIMA - "Hauki" EP

Great hardcore. The bass kicks it out, the vocals sound like TERVEET KADET, the drums and guitar are tight and powerful. While teetering on generic, they always seem to veer away in some musical manner, if not just because of their sheer attack. Fourteen hot tunes! (TY)
(Ari Voutilainen/ Jupiterinkatu 5 A 10/ 1130 Riihimäki, FINLAND)

L.W.S. - "Just Confused..." LP

"Progressive" hardcore meaning a fast attack with metal and rock influences. At times it sounds like YES on meth, but it's mostly hard-hitting rhythm and good vocals. (TY)
(We Bite Records, Saabstr 18, 7400 Tübingen 6, W GERMANY)

LA SECT ROUGE - "Viva..." LP

Slow, blues-based rock that's sparse and sometimes atmospheric but nothing that hasn't been done the last twenty years or so. Nothing to pay import prices for. (TY)
(LSR, AUSTRALIA)

LIBIDO BOYZ - "Malicious Hooliganism" EP

A pretty good first effort with five tunes based on a mid- to fast tempo and a semi-clean thrash sound. All the songs have a melodic edge to them, but lack an extra power punch, which might have been due to the muffled percussion. Socially conscious lyrics. (MS)
(1625 Commerce Dr. #1, N. Mankato, MN 56001)

LIFE'S BLOOD - "Defiance" EP

The EP's title says it all; the throaty, gruff vocals are coupled with bassy, down-and-dirty mid- to fast-speed HC bursting with real soul. Lyrics address "unity" and social themes, and the band almost sounds like early BLITZ with added power to replace the hooks. Really tight and excellent. (SS)
(Combined Effort, PO Box 6774, Albany, NY 12206)

LOST PATROL - "Second Time Around" EP

The songs with female vocals (3) have a folk/pop feel that's a bit too on the commercial side for my taste, but the remaining track (with both male and female) has a more dangerous feel to it, making it a lot more gutsy. (TY)
(Ali Records, Box 1464, Sta A, Windsor, Ont N9A-6R5, CANADA)

MALARIANS - "Know" 12"

Neo-sixties pop and garage psych stuff. A bit above the norm for this genre, as it's done with a flair and zip. Enjoyable.(TY)
(Chunk Records, 39A Butler Pl, Northhampton, MA 01060)

MANNEQUIN BEACH - "Don't Laugh, You're Next"

I guess this is what we'll call a "Ruth Schwartz kinda band". This Nebraska band utilizes many of the same ingredients as labelmates VICTIMS FAMILY (jazz, metal, as well as similar guitar sound), harnessing them into a fusion hardcore sound that's eclectic as well as powerful. Intelligent lyrics are the icing. (TY)
(Mordam Records, PO Box 988, San Francisco CA 94101)

MARSHMELLOW OVERCOAT - "Inner Groove" LP

Another neo-psych release from Dionysus. As is usual, this album showcases the more trebly organ-based 60s sounds, but here the vocals are rough, the guitar sometimes blurts through with a heavy fuzz, and the production is also more immediate and bright. Most of the songs don't grab me, though, and the singing has a "boogie rock" quality I find annoying. (JB)
(Dionysus Records)

MARSUPIALS - LP

Kinda like REDD KROSS meets T-REX meets REPLACEMENTS; a mix of pop, power, and a late 60's aesthetic.(TY)
(Weasel Records, PO Box 1274, Manhattan Beach, CA 90266)

MAZE - cassette

A pretty strong attack of various speeds with tempo changes and some chanting choruses. Lyrics in Italian; not bad. (WG)
(Vittorio Piaggi, Res Querce Apt. 542, MI 2 Segrate 20040 (MI), ITALY)

MINK OIL - "Untitled" EP

A 6-song release that's reminiscent of early MINOR THREAT, though not quite as thrashy. Remarkable in that this is a low quality recording (a rarity from Japan), but the songs are totally enjoyable. (TY)
(Adventure Family, Box 144, Ohyama Hts 101, 4-28-13 Nishi-Kamata, Ohta Ward/,Tokyo, JAPAN)

RECORD TAPE REVIEWS

MOIST AND MEATY - "Barely Human/
Too Big For My Britches"

Goofy Garage material that's fun on the A side and gets old halfway through the B side. (TY)
(1118 Coronado Terrace, Los Angeles, CA 90026)

MORTAL DESTINY - cassette

Metal/HC with gruff, muffled vocals. They got the spunk and power but this is a bit too unmemorable to give a lasting impression. (WG)
(Fabian Richter, Egestorfferstr. 5, 3000 Hannover 91, W. GERMANY

MY DOG POPPER - "668 Neighbor of the Beast" LP

MY DOG POPPER is an hysterical band, a National Lampoon of punk rock styles with retarded, "fuck you" lyrics to boot. On the other hand, the LP largely suffers from a self-indulgence in the wanky guitars and general improvisational spirit of the LP. Fun for a listen, but after that... (SS)
(Patois, 1180 San Antoine W. Suite 306, Montreal, Que.H3C 1B4, CANADA)

N.O.S.S. - "Let's Smash the Klan" cassette

Young grungy garagy thrash loonies show their disgust for racism, war, and other poop. Not too original, but they do have good energy (WG)
(Gentry Webb, 510 University Ave., Oxford, MS 38655)

NEUROTICS - "Is Your Bathroom Breeding Bolsheviks?" LP

A much lighter sound than on their great pop punk releases of years ago. There's still a semblance of their previous catchiness, but the schlock arrangements/ production/ delivery reduces their impact to easy-listening drek, not to mention the loss of grit to their political lyrics. (TY)
(Jungle Records, UK)

NEXT GENERATION - "Stop the Tape" cassette

Rough raw punk with a variety of lyrics, from some social consciousness to "fuck you, I'm a scum" type stuff. Okay power and energy. (WG)
(224 North Clemson Ave., Clemson, SC 29631)

NO SECURITY - EP

Very speedy but clean non-metallic hardcore out of Sweden. The ragged vocal sound reminds me more of early Finnish HC, but the tight, blistering thrash is decidely Swedish.(TY)
(Jallo Lehto, Varbyvagen 11, 63223 Eskilstuna, SWEDEN)

NO USE FOR A NAME - cassette

Pure, steamrolling power from this overlooked Bay Area band. Manic energy, tight musicianship, and a nod to melody make these guys an act to watch out for, better than a rerun of Dr. Who! (WG)
(1268 Gainsborough Dr., Sunnyvale, CA 94087)

NOBODY HOME - "Parasitic Boredom/Listen"

Pop psych that's almost too pop on the A side and definately light on the B side. Reminds me of early New Wave. (TY)
(PO Box 615, Allston, MA 12134)

NOW OR NEVER - cassette

Sounds very U.S.H.C. (slightly metally, though) influenced, with loads of tempo changes and energy, two vocalists (male and female). Not a bad start. (WG)
(Olaf Brux, Jordan Str. 14, 5040 Bruhl, W. GERMANY)

NUCLEAR WAR PARTY - cassette

Pretty mediocre stuff here -- raw punk without too much personality or spunk to set it apart from all the rest. Hopefully will develop more character. (WG)
(Markus Knoche, Friedrich Ebert Str 52, 5650 Solingen, W. GERMANY)

ODD MAN OUT - LP

Spare flanged and reggae-esque pop, and some harder rock, all with sung lyrics, compete for your attention here, but the competition's stacked against you on this lightweight album. Basically for college students. (SS)
(PO Box 7735, San Jose, CA 95150)

OSGOOD SLAUGHTER - "Tin Spendor/
Battle of the Supertitans"

Traditional metal sound complete with guitar solos except that the vocals aren't too bad. This single isn't speedcore as it is slower and plodding with a lot of satire and strange bits of music stuck in. Regardless, it creates a headbangin' vision. (RS)
(Fatal Erection, Box 5192, Eugene, OR 97405)

THE OUT OF DATE - flexi

Pop and pop punk that does indeed sound out-of-date. A bit too pop and retro for me, but 2 of the 4 tunes have some bite. (TY)
(Billy Jack Records, JAPAN)

OUTCROWD - "New Music Solution" LP

OUTCROWD fuel their change-of-pace punk with good rockin' energy, though elements of reggae and pop-punk occasionally show up, as well. The lyrics cover vague personal themes, and the music itself leaves no real impression despite the promising instrumental "No Truth." (SS)
(Outbound, PO Box 916, Lexington Pk., MD 20653)

PAGANS - "(Us &) All Our Friends Are So Messed Up/
Heart Of Stone"

PAGANS go pop on the A side, a somewhat forgetable ditty. On the flip, this time-honored Cleveland outfit raunch out a cover of the old STONES tune, doing a credible job. Not their most exciting release. (TY)
(Treehouse Records, Box 80037, Minneapolis MN 55408)

PRIMATIVES - LP

Expanding into the pop realm of British pop-punk, we have the PRIMATIVES first LP. Overall, a good show of this band's diversity, ranging from upbeat noisy material to pretty, more melodic pop tunes. I'd like to hear more of the noise but, hey, that's progress, right? Fans of new UK pop take note. (RG)
(Lazy Recordings, UK)

PRIMEVAL UNKNOWN - cassette

A good five song demo from this psychedelic/ punk/folk rock trio. Vocals and musical structure similar to the dark side of the DOORS; worth checking out. (RG)
(220 Central Park South #11G, New York, NY 10019)

PROCESS REVEALED - "Having Not To Say We're Sorry" cassette

A little dry, although these guys seem to be trying to forge out their own sound. I found the material here to be pretty repetitive and uninteresting, even though their political/social words are on target. (WG)
(Steve Murphy, 317 Meadow Creek, Coppell TX 75019)

RATCAT - "I Think I Love You/Depression"

Aussies RATCAT show a poppish spark in their simple, catchy melodies, and a knack for great hooks on the B-side's nifty vocal chorus. Jaunty fun with upfront guitars, this 45 delivers the goods! (SS)
(Waterfront Records, PO Box 4537, Sydney So 2066, AUSTRALIA)

RATTLESHAKE SHAKE - "Beyond Belief/Some Kinda Love"

Okay pop punk, though not really that catchy. Jaunty beat, utilizing piano, harp. B-side is not the VELVETS song. (TY)
(Waterfront Records, P. O. Box A537, Sydney So. NSW 2000, AUSTRALIA)

RECORD TAPE REVIEWS

REDDIE - "Minds Eye" cassette

Great catchy upbeat punk with both energy and melody. Good lyrics too. Overall, swell as hell! (WG)
(418 Evesham Ave., Baltimore, MD 21212)

RESIDENT MOCKERY/INZUCHT - split cassette

Two German bands here: RESIDENT MOCKERY, who include some ex-BRIGADE FOZZY members, have a standard thrash sound with an inaudible bass and INZUCHT have a more metal tinge to their stuff. Not bad. (WG)
(Mani Beckman, Cuvry Str 33, 1000 Berlin 36, WEST GERMANY)

REVERB MOTHER FUCKERS - "Route 66" LP

Half the tracks are garage/sleaze type rock, and the alternating cuts are experimental/noise non-music. Some dub effects and tape loops flow over into the musical tracks, but it's largely serarate, like 2 distinct outfits on one slab. (TY)
(Race Age Co., PO Box 249, New York, NY 10002)

RISE - "Get Up And..." cassette

Catchy mid-tempo melodic rockin' punk with an accent on memorable harmonies and choruses. For some reason, these guys really sound Canadian. Great! (WG)
(Rise, 6358 De Repentigny, Montreal, PQ H1M 2G8, CANADA)

ROLL ON ROLL OFF - EP

Growly mid- to fast-speed punk abounds here, with a fair amount of guitar screeching to back the arrangements. None of the four songs grabbed me, as the "art-damaged" guitar sound detracts too much power from the simple songs. (SS)
(Werner Kureinski, Bielefelderstr. 2b, 49 Herford, W. GERMANY)

ROVSVETT/PLAGUE - split LP

The PLAGUE deliver a punishing thrash attack with a thick, abrasive sound that's sometimes memorably passionate; on the flip, ROVSVETT, as usual, delivers the goods in a fast thrash style, but compared with earlier efforts, it seems like they're merely going through the motions. (SS)
(Punish Records, Profilvagen 18a, S-612 00 Finpang, SWEDEN)

647(F) - "Cop Course" 12" EP

Great garage semi-thrash a la their Florida quasi-namesake F. Obnoxious late 70's style punk humor mixes with raw guitars and belligerent vocals in a brace of cool punkers and thrashers. "What the Fuck" is a classic that makes this record worthwhile all by irself, and "Drugged out Hippy" is almost as good. (JB)
(Richie's Redneck, Box 2640, Bell Gardens, CA 90201)

S.A.D. - "Behind" LP

Extremely high quality Eurocore from SECOND ANOREXICAL DISEASE. Great sound, a variety of influences and an urgent power command attention. No slack. (TY)
(Empty Records, Muggenhoferstr 39, 8500 Nurenberg, W. GERMANY)

S.F.A. - "Tanks a Lot" cassette

Pretty standard punk and thrash with ok lyrics. Not bad but nothing too original or outstanding. (WG)
(J.K. Lorenzen, 12 St. James Pl., Brooklyn, NY 11205)

SATOR - "Oh Mama/Pig Valley Beach"

The B side is the catcher here, a RAMONES meets NOMADS meets JAN AND DEAN rocker. The flip is a spoof of a big disco hit in Sweden, but... (TY)
(Hellfire Music, Solvg. 28, 417 39 Gothenburg, SWEDEN)

SERIAL KILLERS - "Heidniks House of Horrors/ 20th Century Cannibal"

A pair of horror-oriented tunes set to good garage punk music. On blood red vinyl. Scary.(TY)
(PO Box 15886, Philadelphia, PA 19103)

SHAM 69 - "Volunteer" LP

Ouch. Eleven bucks down the drain, unless you're into funky club dance music with more synth and horns than guitars. About as exciting as B.A.D. (TY)
(PRT, UK)

SHARKBAIT - LP

Diverse and accessible experimental dabblings fill this album, which sounds like some kind of cross between HUNTING LODGE, EINSTURZENDE NEUBAUTEN, and a dancy variant of No Wave. Very heavy on percussion, tape loops, and audio processing...and pretty good. (SS)
(Gladys Pearce Records, 366 Pennsylvania Ave., San Francisco, CA 94107)

SHOCK MOMMIES - "Just Add Water" cassette

Total gooncore. Chunky slow to midtempo punk with silly lyrics about meat, power tools, and people who say the word "nice." Nerdy beyond belief, but nice (oops, sorry guys). (WG)
(Coolbeansrecords, 130 Essex Ave, W. Keansburg, NJ 07734)

SHRUG - "Nevil Wanless" 12"

The vocals and instrumentals on three of four tracks remind one of a more confident and coherent FALL a la "Witch Trials," with perhaps a bit or MARK STEWART mixed in. And despite its derivativeness, the effect is winning and recommendable. (SS)
(Rhino/Cartel, ENGLAND)

SICK ROSE - "Double Shot" 2 45's

Pop punk a la 60's where the vocals are snotty but the music is too organ-dominated and clean.(TY)
(Via Abegy 14, 10050 Sant' Antonio di Susa {Torino}, ITALY)

SILENT SCREAM - cassette

Dirty, bass-heavy thrash with gruff vocals, with an accent on distortion. Lyrics dwell in the personal/social vein, dealing with the scene, egotism, etc. Okay. (WG)
($3 to Dave Kawczynski, 3138 W. 84th St., Milwaukee, WI 53227)

SKID MARKS - "Shit Happens" cassette

Full force power punk with loads of drive, momentum, and a metal influence which only adds to the devestation. Rockin' stuff. (WG)
(Bill Otto, 6581 Bantam Lake Ave, San Diego, CA 92119)

SOCKEYE - "Live From Warsaw, Poland, It's...Sockeye" cassette

Totally retarded, with tunes like "Fuck Your Cat", "The Elderly Love Grilled Cheese", and "Bubblebutt", you know your in for a %100 rock experience. Why didn't they play on the monsters of rock tour? (WG)
(Dave Sockeye, PO Box 24223, Stow, OH 44224-0223)

SON OF HAPPY - "T.A.L.H.S.O.M.A." cassette

Snappy, punchy thrash with an original sound, innovative guitar bits, and buckets of energy. Lyrics seem to be good, also. Posh stuff. (WG)
(Dave, 16 Risa Blvd, North York, Ont M6B 153, CANADA)

SOURCE OF VIOLENCE - "Human Sponge" cassette

Very abrasive hardcore with a completely atonal guitar sound that resembles a broken cuisinart. Lyrically, it's not too special, no thanks. (WG)
(Andy Francis, 8142 Forsythia Ct., Indianapolis, IN 46219)

RECORD TAPE REVIEWS

SPERMBIRDS - "Nothing Is Easy..." LP

A collection of re-recordings, some material recorded at the time of their previous LP, and new tunes. This said, what you get (as usual) is a great snotty hardcore release. The ANGRY SAMOANS cover gives you the idea of their attitude. (TY)
(We Bite Records, Saabstr 18, 7400 Tübingen 6, W GERMANY)

SPONGETUNNEL - "Morons and Monsters" LP

The latest Chicago amalgam, this trio turns out a variety of punk styles, though all are bound together by a quirky, almost jazzy approach. An eclectic package that still maintains grit. (TY)
(Underdog Records, PO Box 182, Chicago IL 60614)

SPORTING BACHELORS - cassette

Some pretty good 60's punk; upbeat, real jangly with melodic choruses galore. Most of the time this doesn't light my fire, but I enjoyed this. (WG)
(8 Bouton Pl, Huntington, NY 11743)

SQUACHEK - "The Big " cassette

Goony punk with cheesy lyrics about Mexican food, morons, rock n rollers, farting, and more. Totally Zulu monkey food. (WG)
(Dave Skwarczek, PO Box 2214, Bridgeview, IL 60455)

STENCH - cassette

Mega swell melodic hardcore with power and tunes, with smooth vocals and personal/social words, keep up the good work, guys!!! (WG)
(Stenchouse, 3675 Gilroy Rd., Salt Lake City, UT 84109)

STIKKY - "Cuddle' EP

Those San Jose maniacs somehow tricked somebody in Europe into releasing a new record. It's a 9-song high-pitched freak out of their whiney, screechy, spastic and extremely unique form of hardcore. Murray says it swings! (TY)
(Off The Disc, Eric Sonnenfeldstr 7, 9100 Herisau, SWITZERLAND)

STIFF LITTLE FINGERS - "No Sleep Til Belfast" 12"

They came, they went, they came back, and I guess they're back again. But while they were with us they produced some of the most exciting punk ever. This live 4-song release from '87 shows why, 10 years after their birth in N. Ireland, their music and message still sounds fresh and powerful. We avidly await the double live LP that's been promised. (TY)
(Link Records, ENGLAND)

STINKY FINGER - "Def And Dum" cassette

Seventy's rock with rap-style vocals and lyrics about girls, booze and drugs. How shocking and different. (WG)
(217 Clark St. #4, Bristol, VA 24201)

STOMPING YOBBOS - "What Might Have Been" cassette

Weird. Jangly guitar-oriented punk which ventures into offbeat reggae occasionally, all with nerdy offkey vocals. Strange sounding. (WG)
(George, 35 E. Baltimore Pike #39, Media, PA 19063)

SWEATY NIPPLES - cassette

Sillycore: a mixture of rap, metal, and punk, with wacky words, never taking itself too seriously. Fun idiocy at its best. (WG)
(MB Productions, Dept C, 5610 SE Steele St, Portland, OR 97206)

TERVEET KADET - "Oma Koloni" EP

They're back after a few years of low profile, and as far as I can tell, there's very little change in their approach--just basic beat-'em-up thrash with Läjä's characteristic growling. Welcome back guys! (TY)
(Aijälä, Puistolamminti c 29, 95420 Tornio, FINLAND)

TERMINAL CHEESECAKE - 12"

The band meanders into shrill feedback on one track, grungy powerchord slashes on two others, and spare industrial mood music on the remaining grooves. The music sustains some power, but lacks focus. (SS)
(Wiiija Records, 130 Talbot Road, London W11 ENGLAND)

TOYS OF EXTINCTION - "Cream-Filled Wafer" cassette

Rough chunky punk from this two man band. A couple of cuts seem to have a "heavy" feel to them. Okay. (WG)
(Evil Xerox Records, 2 Sutton Pl, Chapel Hill, NC 27514)

TOKEN ENTRY - "Jaybird" LP

Even though I'm not normally wild about these 10th generation posicore bands in the great old MINOR THREAT and 7 SECONDS tradition, TOKEN ENTRY rise far above their peers by virtue of a really bright Dr. Know (BAD BRAINS) production and songs that actually have good hooks. This record also benefits from not being as stupid or ultra-puritanical as other recent offerings in this subgenre of punk. Probably better than all the Revelation releases combined. (JB)
(Hawker, 225 Layfette St, ste 709, New York, NY 10012)

TREACHEROUS JAYWALKERS - "Sunrise" 12"

An odd one for this label, in that the content is decidely and overtly political. Musically, it's quite a melange of pop and jazzy punk that veers more towards musical jams and lengthy tunes.(TY)
(SST, PO Box 1, Lawndale, CA 90260)

TREBLINKA - "Ihmisyyden Taideteos" EP

Sounds more like Japanese hardcore meets early Finnish hardcore. It's a very full, powerful sound that's charged up, though not always thrash. Reminds me of the STALIN at times. Good. (TY)
(Petri Vallin, Sågars 144, 10820 Lappohja, FINLAND)

TRILOBITES - "Jenny's Wake/I Can See"

On their latest offering, the TRILOBITES offer more slickness than usual on the A-side's vocal overdubs, while the flip pumps up more gutiar steam in the patented "down under" style to augment the vibrato'd vocals. A workmanlike release that might have been even stronger with more rawness. (SS)
(Waterfront Records, AUSTRALIA)

UNITED WE STAND - "Welcome to Downey" cassette

A young HC band who are a bit rough around the edges. Lyrically, they have a positive slant, slagging violence, prejudice, and disunity. Not bad, but with time and growth, they should be making a heavier impact. (WG)
(9337 Gallatin Rd, Downey, CA 90240)

THE VAGRANTS - cassette

Despite the muffled sound quality, these guys churn out some good melodic punk with youthful vocals and personal lyrics. Well worth checking out. (WG)
(1211 Everett St., El Cerrito, CA 94530)

V/A - "American Gothic" LP

This features many of the bands who've played L.A.'s Krypt. Mostly in the death rock/doom noise vein, it includes DEATHRIDE 69, H-BOMB WHITE NOISE, RADIO WEREWOLF, U.P., PREMATURE EJACULATIONS and more. (TY)
(Gymnastic Records, PO Box 7112, Burbank, CA 91510)

V/A - "Define Quality" cassette

A benefit for Vinyl Communications Record Store and label in Southern California featuring CRINGER, APPLE, NEIGHBORHOOD WATCH, and eight more acts, most from their area. Not a bad tape, and it goes for a good cause. (WG)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

RECORD TAPE REVIEWS

V/A - "Dope-Guns-n-Fucking In The Strets-Vol 1" EP

Four bands, 1 song each, 2 from the Northwest and 2 from the Midwest. All are hard-edged, though the range is from distorted art noise to early punk. Hottest tracks are by U-MEN (cover of SHADOW OF KNIGHT's "Bad Little Woman") and MUDHONEY, while HALO OF FLIES and THROWN UPS grunge it out as well. (TY)
(Amphetamine Reptile, 2636 Lyndale Ave. So. #4, Mpls, MN 55417)

V/A - "Leftovers" cassette

A dozen California punk acts grace this tape, the best being BITCH FIGHT, HARD STANCE, and TALLY HOE. Here a pretty good way to get a taste of what's going on out here. (WG)
(Plastic Baby Prod., PO Box 126, Pt. Hueneme, CA 93041)

V/A - "Morning, Peasants" cassette

A benifit tape for the Derby Hunt sabs featuring RIPCORD, CHUMBAWAMBA, GENERIC, and many other (mostly UK) acts. Loads of good tunes here. And includes a booklet. (WG)
(Plum, 92A Warner St., Derby, UK)

V/A - "Puncture" cassette

A comp featuring SCRECHING WEASEL, A.P.P.L.E., MECCA NORMAL, and a few others with TV excerpts spliced in between. Not bad at all.(WG)
(Bob Z, Writers and Artists Underground c/o Sarris Book Marketing, 125 E. 23rd St. #300, New York, NY 10010)

V/A - "New Jersey and You...Perfect Together?"

Six bands contribute a song each to this above average compilation EP. It's highlighted by the growly, midtempo excitement of NIBLICK HENBANE and the paint-peeling rawness of CHEMICAL WASTE, whose "Slutty Bitch" rates as the best-sounding tune here. The rest of the tracks, mostly punkish, vary in quality. (SS)
(Headache Records, 47 Myrtle Ave, Midland Park, NJ 07432)

V/A - "Sanctuary of Stygian" cassette

Ok stuff here from AFTERBIRTH, CHEEZ, and SUBVERT (always hot). Not too much amazing material, but a good introduction to new bands. (WG)
(Linda Ratt, 414 Brunswick Rd., Fayetteville, NC 28303)

V/A - "The Secret Team" LP

An excellent sampler of Bomp bands, many of the cuts being off previous releases. There's hardcore, punk, 60's, psych, industrial punk, folk rock, etc. Includes WOLFPACK, RAUNCHETTES, DWARVES, WORLD OF DISTORTION, STOMACH MOUTHS and lots more. (TY)
(Bomp, PO Box 7112, Burbank, CA 91510)

V/A - "Sniffin' Rock #9" EP

This vinyl comes with issue #9 of this zine and includes a track each by CRAZYHEAD, SENSELESS THINGS, and BIRDHOUSE. The first two have a '77 punk appeal, while the latter has a STOOGES/LES THUGS quality. Pretty good, rockin' tracks. (TY)
(Sniffin Rock, 26 Brockwell Ct. Effra Rd, Brixton, London SW2 INA, ENGLAND)

V/A - "Sounds of War" cassette

Another world comp here, this one featuring BARN AV REGNBUEN, SUBVERT, INHUMAN CONDITIONS, and more. Good sound, in general, and includes a booklet. A worthwhile one. (WG)
(David Hirt, 404 Nevada St., Santa Cruz, CA 95060)

V/A - "Stand United Vol.1" cassette

A six band comp with INFEST, DOOM, ORIGINAL DISEASE, and 3 others, with pretty good sound quality. A fine little sampler. (WG)
(Mad c/o Stand United Records, 14 Leon-Jaquier, 1400 Yverdon, SWITZERLAND)

V/A - "The World's In Shreds" EP

An East Bay comp, and the start of a new label. CRIMPSHRINE leads off with a really powerful tune, giving an idea of what they can sound like with all their members present. The SPECIAL FORCES track is a RAMONES cover off an LP. Why again? GAIL AND THE FUDGEPACKERS sound like the B-52's here, a pretty atypical song for this defunct band. BO, who normally do real uptempo trashing of blues, here destroy a slow "The Wonder Of You". A very weird comp. (TY)
(Shredder c/o Blacklist, 181 Shipley St., SF, CA 94107)

V/A - "We Did It Ourselves" LP

BURNT, GROUP OF INDIVIDUALS, NO MILK ON TUESDAY, and a score of lesser known bands contribute tracks to this varied compilation LP, which explores music in various punk and garagy approaches -- some amazingly primitive. The fun surprises make this worthwhile listening. Only 200 pressed. (SS)
(Jeff X, 200 Bentree Ln ., Apt. D1, Florence, SC 29501)

V/A - "What've Ya Brought Me This Time?" EP

Only 4 tunes here, but each one is really great. One each from Europe's BARN AV REGNBUEN and MISANTHROPIC CHARITY as well as by Pennsylvania's FOLLOW FASHION MONKEYS and MORE FIENDS. Don't know how many of these bands still are around today, but it's a good testimony to their existences. Excellent. (TY)
(Paul Hamilton, PO Box 213, Norwood, PA 19074)

V/A - You Know It" cassette

A comp of mostly "positive"/straight edge bands here, including NO FOR AN ANSWER, REASON TO BELIEVE, BREAKAWAY and more. Loads of hardcore here for all the mosh fanatics. (WG)
(1415 NE 52nd St #403, Seattle, WA 98105)

VICIOUS CIRCLE - "Into the Void" LP

Despite a promising guitar punch, VICIOUS CIRCLE doesn't present anything new on this LP; it's still serious, straightforward HC with tolerable metal inflections in the leads and the standard chugga-chugga riffing. No real standout tunes, though the echoes in the mix might have hurt the recording. (SS)
(Waterfront Records, AUSTRALIA)

VISIONS OF CHANGE - LP

From the former DEPRAVED comes the closest thing you'll find to modern DC sound in Europe. A melodic, intricate mesh delivered with power and heart. As appealing as this genre may be to some, I think I miss the immediacy and slap of the earlier DC approach. Still, this works. (TY)
(Firefly Records, PO Box 1181, Condon 4UB, ENGLAND)

WEEDS - "From Beyond" cassette

Hot, straightforward early-style punk with much drive and gusto, with mostly personal words. Hot stuff, a band to watch. (WG)
(PO Box 49814, Austin, TX 78765)

WORD MADE FLESH - cassette

A new band made up of three ex-YOUTH QUAKEers, who engage in some melodic up-tempo pop punk. Not too far removed from the slower YOUTHQUAKE tunes, but more smooth. Good. (WG)
(522 Kurtz St, Catasauqua, PA 18032)

ZIMMER 101 - cassette

Harsh garage speedcore with vicious German vocals and lyrics in German. Not too original from the metal side of things, but competent. (WG)
(Frank Burczynski, Carl-Heinz-Ufer 7, 1000 Berlin 61, W. GERMANY)

BLACKLIST MAILORDER

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1

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Meatmen	We're the Meatmen...	LP	USA	5.90
MIA	Murder In a Foreign Place	12" EP	USA	4.20
Mice	Just Say No To Cheese	LP	USA	5.40
Mighty Sphincter	The New Manson Family	LP	USA	4.95
Minor Threat	Out Of Step	12"EP,	USA	3.90
Miracle Workers	Overdose	LP	USA	6.80
Mission Of Burma	Mission Of Burma	12" EP	USA	4.50
Mod Fun	Mary Goes Round	7"	USA	1.50
Moist and Meaty	Barely Human	7"	USA	1.80
Morzelpronk	Morzelpronk	7"	Holland	1.85
MSI	More Stupid Initials	7"EP	Canada	1.80
My Sin	They Rode Me Out of Town	Cass.	USA	3.60
Negative Approach	Tied Down	LP	USA	5.90
Neighborhood Watch	Feeding the Hand That Bites	12"EP	USA	4.20
No Brakes	No Brakes	7"EP	USA	2.40
No FX	Liberal Animation	LP	USA	4.80
No Trend	Tritonian Nash...	LP	USA	5.90
Odd Man Out	Odd Man Out	LP, Cas	USA	6.55
Of a Mesh	Broken	12"EP	USA	3.60
Offspring	I'll Be Waiting	7"EP	USA	.90
Orange Doenuts	Back On The Ranch	LP	USA	4.20
Original Disease	Original Disease	7"EP	France	2.40
Out of Order	Paradise Lost	LP	USA	5.40
Outcrowd	New Music Solution	LP	USA	6.00
Oysters	Mine Caroline/Tell Me	7"	USA	2.40
Pagans	Buried Alive	LP	USA	6.30
Pate, Claude	If You Will, I Will	7"	USA	2.25
Perfect Daze	Bubblegum	12"	UK	5.95
Pissed Happy Children	Pissed Playground	LP	USA	4.90
Plastic Dolls	Blindfolded	LP	Holland	7.50
Poison Idea	War All the Time	LP	USA	7.20
Pope Paul Pot	Adventures In Plastic T.V. Land	7"	USA	1.50
Psycho Tribe	Wendy I'm Home	12"EP	USA	4.50
Puke	Back To The Stone Age	LP	Sweden	7.20
Razzia	Ausflug mit Franziska	LP	W. Germany	7.20
Rhino 39	Rhino 39	LP	USA	7.10
Rhythm Pigs	An American Activity	7"EP	USA	1.80
Rites of Spring	Rites of Spring	LP	USA	5.05

PLEASE LIST ALTERNATES 2

ZINES, MAGS & BOOKS

Ritual Tension	Hotel California	12"	USA	3.90
Rollins, Henry Band	Lifetime	LP,cas	USA	5.20
Savage Republic	Live Trek	LP	USA	7.80
SCA	Strong Concentration Of Anger	LP	Holland	6.00
Scoundrells	Don't Cry For Moon	LP	Holland	6.70
Scraps	Apartheid	7"EP	France	3.00
SDT	Eleven Parts	7"EP	USA	1.50
Serial Killers	Heidnik's House of Horrors	7"	USA	1.85
Sex Pistols	We've Come For Your Children	LP	USA	5.55
Sick Of Intolerance	Sick Of Intolerance	12"EP	W. Germany	6.60
Skraps	Bleeding Wounds	7"	USA	1.80
Slugs	Non Stop Holiday	LP	USA	5.95
Snipers	Three Peace Suite	7"EP	UK	2.70
Sobering Consequences	Judgement Day	7"EP	USA	2.40
Space Maggots	Leave It	12"EP	UK	5.95
Spermbirds	Something to Prove	LP	W. Germany	4.80
State	False Power	LP	USA	4.80
Stukas Over Bedrock	The Age of Aquariums	LP	USA	5.30
Stupids	Van Stupid	12"EP	UK	5.95
Subhumans	EP-LP	LP	UK	7.35
Suicide Kings	Suicide Kings	7"EP	USA	1.80
Svatsox	Bred In The Bone	LP	Holland	5.35
Swamp Thing	Waiting For The Messiah	EP	USA	1.20
TMA	Beach Party	LP, Cas	USA	5.40
Untold Fables	Untold Fables	7"EP	USA	2.10
V/A	What've Ya Brought Me This Tim	7"EP	Int'l	2.40
V/A	Attack	7"EP	Japan	3.10
V/A	Attack Of The Jersey Teens	LP	USA	6.85
V/A	Blind Armadillo #9	Cass.	USA	3.00
V/A	Claws	LP	USA	5.10
V/A	Danach Und Stunden Spater	LP	W. Germany	7.20
V/A	Discpan Hands	LP	USA	4.80
V/A	Flipside Vinyl Fanzine #3	LP	USA	4.80
V/A	Fresh Sounds Vol. 3	LP	USA	4.50
V/A	It Came From Canada Vol.4	LP	Canada	4.75
V/A	Louisville Sluggers	7"EP	USA	3.00
V/A	Metal Gives Us a Headache	7"EP	USA	2.40
V/A	Nardcore	LP	USA	6.00
V/A	NJ & You	7" EP	USA	2.15
V/A	NY Beat-Hit and Run	LP,Cas	USA	5.55
V/A	Oversea Connection	LP		7.50
V/A	Primative Air Raid	LP	Canada	4.20
V/A	Really Fast Vol. 3	LP	Sweden	5.55
V/A	Sins of the Flush	Cass.	USA	3.90
V/A	This is the Central Coast	LP	USA	4.80
V/A	Virus	LP	Japan	8.00
V/A	We Got Power #1	LP	USA	6.00
V/A	Welcome to 1984	LP	Int'l	5.40
V/A	World in Shreds #1	7"EP	USA	2.40
Vicious Circle	Reflections	LP	Australia	4.80
Visions of Change	Visions of Change	LP	England	8.00
Vomit Launch	Exiled Sandwich	LP	USA	7.00
Weeds	It's Your Time	7"	USA	1.50
Weirdos	Who What When Where Why	LP	USA	4.90
When People Were Shorter	When People Were Shorter and L	7"	USA	3.25
Wild Stares	A Skorchturth	LP	USA	6.00
Wimpy Dicks	Broken Strings	LP	USA	5.10
Wiseblood	Motorslug	12"	USA	5.05
World of Distortion	World of Distortion	7"	USA	1.50
Yeastie Girlz	Ovary Action	7" EP	USA	1.80
Chronical Diarroea	Chronical Diarrhoea	12"	W. Germany	7.00

Artist	Title	Description	Price	weight
Action Time	#5	Scream, Rhythm Pigs, from DC	1.00	2 oz.
ALF Frontline News	Spring '88	ALF support group newspaper, great articles, opinions,etc.	1.80	4 oz.
American Job	#1	people's short stories of bad experiences with jobs	.60	1.5 oz.
Ammann, Judith	Who's Been Sleeping	interviews of post-punk people, some in German	12.40	14 oz.
Anarchy	#16	great alternative press, lots of in-depth reading material	.75	3 oz.
B-Side	June/July	w/ Swans, Robyn Hitchcock, Gun Club, Mission, more	2.10	4 oz.
Bad Newz	#9	MDC, Pissed Boys, reviews, photos, graphics, cool	1.45	5 oz.
Bikini Girl	Bikini Girl	funny parody of sexuality in America--thought provoking	3.60	4 oz.
Blatch	#14	underground music and art 65+ pages-good stuff	1.20	4 oz.
Bleeding Nun	#2	Henry Rollins, Kingface, Faith No More	.60	2 oz.
Bomp	#20	rare back issue, Jan'79: Wire, TG, new wave, Ramones, more	1.30	4 oz.
Bone Dance	#2	w/ Didjits, Chadbourne, White Zombies, reviews, more	.50	2 Oz.
Brain Dead	#7	humor, art, fiction, hand done covers-each one different	1.50	4 oz.
Breakthrough	#2	El Salvador, Sexism, Gulf War, opinions & news	1.00	4 oz.
Burning Toddlers	#3	true stories, poetry, art, essays, media-induced paranoias	2.00	2 oz.
Conflict	#48 Summer '88	Spacemen 3 int., lots of reviews	1.50	3 oz.
Crow	#25	Ed Wood Jr., John Waters, Kenneth Anger articles	2.70	12 oz.
Damp	#3	thick w/smart reviews,int's of the best new music	2.00	4 oz.
Dead Fish	#1	Hunger Artist, Adversity, TVOR, more	.95	3 oz.
Dee, Denise	Prayers	stories from the heart	.60	2 oz.
Encyclopedia About Anyone		well-done comp of auto-bio blurbs by people like me and you	1.20	3.5 oz.
Endless Struggle	#7	Vancouver anarchist/punk zine w/ int's, reviews, articles	.60	3 oz.
Factsheet Five	#27	the best documentation of the current underground press	1.45	5 oz.
Fifth Estate Newspaper	Spring '88	articles on radical environmentalism	.60	4 oz.
File 13	#1	w/Dog as Master, reviews	.25	1 oz.
Flaccid	#4	White Zombie, Salem 66, Mojo, etc.	.90	3 oz.
Forced Exposure	#13	Chain Gang, Robyn Hitchcock, Raymond Pettibon	2.40	6 oz.
Freedom Of Expression	#9	hardcore zine from PA	.50	1.5 oz.
Happy Thrasher	#4	xerox 24 pages, reviews, anti-PMRC, interviews	.75	2 oz.
Hill, Sean	Counter Culture #4	Quarterly journal of Diner apprec.,ongoing compilation	1.70	2 oz
I4NI	#7	w/Rollins, Honeymoon Killers, YDL (hilarious), more	1.20	2 oz.
Incoherent	#11	stories, opinions, interviews	1.00	2 oz.
Ink Disease	#13	Big Black, Angst, Replacements, photos, reviews	.90	5 oz.
Jenkins, Carl	Ratlantis:Rise and Fall	allegorical novel w/comical illus.,part 1	3.00	6 oz
Jersey Beat	#34	Pagan Babies, A.O.D., Chadbourne, reviews, lots more	1.45	4 oz.
Lighten Up	#9 Summer '88	Fugazi, Dag Nasty, Rabid Cat	1.00	3 oz.
Lookout!	#31	Lawrence goes big time with his views, news, and reviews	1.00	3 oz.
Lowlife	#13	Caroliner, stories, art, reviews, Kathleen Lynch, lots more	2.00	9 Oz.
Manuskript	#2	w/ Fear Itself, Cringer, stories, etc.	1.00	3 oz.
New Pathways	#11	science fiction & fantasy	3.00	3 oz.
New Positive Sanctions	#2	Bay Area Underground	.80	2 oz.
Nightmares of Reason	#3	30+ pages welldone prose poetry art w/Bukowski,Ginsberg	1.45	3 oz.
No Edge	#3	friendly HC zine from Rochester	.50	1.5 oz.
Noise for Heros	#13	all-Australian issue, tons of reviews	1.80	5 oz
Overheard	In London Snack Bars	still more humorous anecdotes and illustrations	2.50	2 Oz.
Paul, Don	AmeriModern	excellent soulful/political poem book	2.40	5 oz.
Peaceful Coexistence	#8	7Seconds, ASF, Instigators, opinions + more	1.00	2 oz
Pettibone, Raymond	Meandering On A Riff	artwork and words with trains being the theme	6.00	8 oz.
Plate, Peter	Joaquin (in the fog)	story of 19th century outlaw - collapse of history	2.90	5 oz.
Pocketful of Mirrors	Pocketful of Mirrors	great collection of writing and drawing by many people	1.80	4 Oz.
Puncture	#15	readable, well done, alternative music	2.15	5 oz
Pussyfoot	#4	dedicated SoCal punk fanzine	.80	3 oz.
Quimby	#12	comics , prose, impressive repros of art	2.15	7 oz.
Red Bass	#12	political articles (Palestine) - Noam Chompsky, Sue Coe,	4.00	7 oz
Rollins, Henry	Works	quotes, writings, observations - can get ugly	3.60	2 oz.
Russell, Randy	Universe City	offset short novel w/3 or more plots weaving dangerously about	1.80	5 oz.
Skate Depression	#2	Boom and the Legion of Doom, skate stuff, art, etc.	.60	1 oz.
Skull & Crossbones	#6	w/ Disorder, Oi Records, Cowboy Killers, articles, more	1.20	2 oz.
Sleeping Dogs	#2	political art	1.75	3 oz.
Smith, Winston	Montage Art Of...	collage masterpiece	1.50	2.5 oz.
Social Anarchism	#13	journal of practice & theory, essays, reviews, articles	2.35	6 oz.
Splat	#2	Poison Idea, Bold, Final Conflict, Soul Side	.95	3 oz.
Still Thinking	#3	thoughtful, compassionate political punk zine	1.20	4 oz.
Suburban Yawn	#3	Bags, Scooter X, Psycho, news, more	.60	2 oz.
Sweet Ride	#9	reviews, stories, opinions	.30	1 oz.
Talk Talk	vol.3 no.6	w/ William Burroughs flexi	2.10	3 oz.
This	#2 Summer '88	Dead Milkmen,Defoliants...	1.80	5 oz.
Thorton, Allen	Laws of the Jungle	easy, provoking reading on anarchy & gvmnt oppression	2.40	4.5 oz.
Thrashold	#2	cool Dutch zine in English - int. w/ Jingo de Lunch	1.80	4 oz.
Tourist Trap	#5	Rhode Island fanzine w/ Scream, Patience, articles, more	.60	1 oz.
Twisted Image	set of 7	dating back to '83, features reviews, opinions, and comics	10.00	13 oz.
Uncle Fester	#14	Naked Raygun, Godfathers, Ramones, Gang Green	1.20	4 oz.
Urgl-Orp	#13	thinking person's zine: articles, commentary, news	.75	3 oz.
What's the Point	#2	48 pgs on 7 Seconds, Half Off, reviews, pics, more	.90	3 oz.
World War 3 Illustrated	#10	116 pgs, int'l fascism issue	2.40	6 oz.

3

POSTAL RATES FOR ZINES, MAGS & BOOKS

U.S.A.

1st Class Unless noted
1-2 oz. / 45¢
2-3 oz. / 65¢
3-4 oz. / 85¢
4-6 oz. / $1.00 (3rd)
7-10 oz. / $1.20 (3rd)

CANADA & MEXICO

A.O. small packet
1-2 oz. / 50¢
2-4 oz. / 85¢
4-6 oz. / $1.30
6-8 oz. / $1.75
8-10 oz. / $2.00

EUROPE

A.O. small packet
1 oz. / 85¢
2 oz. / $1.30
3 oz. / $1.80
4 oz. / $2.30
4-6 oz. / $3.00
6-8 oz. / $3.50
8-10 oz. / $4.20

AUSTRALIA & ASIA

A.O. small packet
1 oz. / 90¢
2 oz. / $1.50
3 oz. / $2.00
4 oz. / $2.80
4-6 oz. / $3.75
6-8 oz. / $4.65
8-10 oz. / $5.50

CALIFORNIA RESIDENTS ADD 6.5% SALES TAX

BOOK REVIEWS

Reviewers: Dale Flattum (DF), Joel Wing (JW), Katja Gussmann (KG)

SEMIOTEXT(E) USA

***Semiotext Inc (E) USA*, (Autonomedia Inc, 522 Philosophy Hall, Columbia University, New York, NY 10027 or call 212-280-3956)**

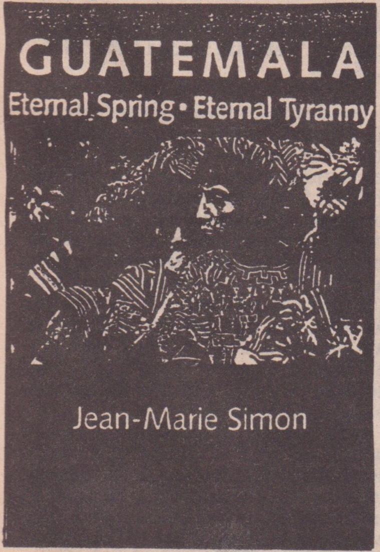
I found my copy of SEMIOTEXT (E) USA at Bound Together Books on Haight St. in San Francisco, I've also seen it in other stores in the Bay Area.

The contents include a mishmash of essays, short stories, poetry, and comics. The contributors vary anywhere from Peter Plate to Thomas Metzger. There's some great graphics and artwork, and some of the comics are also really good, there's Anarchie (a parody of Archie Comics). I also saw good old Zippy in there.

SEMIOTEXT (E) USA is a self-supporting, non-profit journal. I guess it's an ongoing thing, and the issues come out on an irregular basis. Its main purpose is to combat censorship which seems to plague most books, magazines, etc...

They had some trouble getting it printed, five book printers refused, calling it subversive and obscene. Finally, a printer agreed to print all but four pages, which were printed later, and can be found in a plastic pouch at the end of the book.

This is definitely the kind of book you can pick up when you are bored, open to any page, and find something interesting and entertaining. (KG)



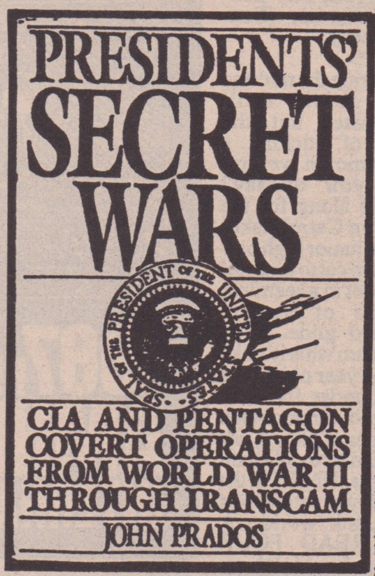
Jean-Marie Simon, *Guatemala, Eternal Spring-Eternal Tyranny*. (New York-London: W.W. Norton & Company, 1987), 256 pp., $19.95.

Guatemala has been a land of much turmoil over the past years. Several human rights organizations have named this Central American country as the worst human rights abuser in Latin America. Yet still, the situation in the country is little known to the outside world. In this book photographer Jean-Marie Simon provides an exciting, but disturbing look at Guatemala through commentary and hundreds of color photographs taken during her past six years of work in the country.

Through photographs Guatemala attempts to give a view of life in that country that other books could never give. Ms. Simon attempts to document all aspects of Guatemala from the scenes of a wedding to pictures of a teacher and mother killed by death squads. The most striking pictures in this book are those of the Mayan Indians who have been able to preserve much of their culture and dress over the many years. But this bright feature of Guatemala is being threatened by the bloody counterinsurgency campaign being carried out by the military against the guerrillas in the countryside. This is shown aptly enough by Simon as in almost every photograph of Mayan women in their bright colored, intricately woven dresses, there is a soldier standing nearby in his camouflaged fatigues and carrying a rifle.

Along with the photographs there is a text which covers the past thrity years of Guatemalan history. In this the author describes the successive governmnents of Guatemala that have embarked on their never ending campaign against subversion that has lead to the deaths of some 100,000 civilians and 40,000 "disappeared." Simon also covers the cultural aspects of Guatemalans such as religious beliefs, diet, and work habits in this part of the book.

Guatemala is a highly recommended book for those who would like to gain not only a written outlook on the country, but also a graphic depiction of the situation that you cannot find anywhere else. (JW)

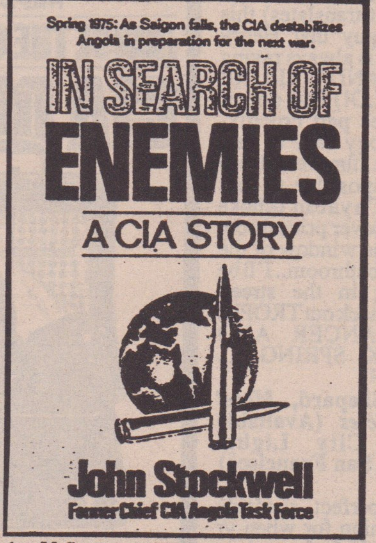

PRESIDENTS' SECRET WARS
SEAL OF THE PRESIDENT OF THE UNITED STATES
CIA AND PENTAGON COVERT OPERATIONS FROM WORLD WAR II THROUGH IRANSCAM
JOHN PRADOS

John Prados, *President's Secret Wars, CIA and Pentagon Covert Operations from World War II through Iranscam. Revised Edition*. (New York: Quill, William Morrow, 1986), 560 pp., $9.95.

In the 1980s we've had our share of covert operations, the most famous of which was the Iran-Contra scandal. Along with this we have funded the Afghan, Angolan, Ethiopian and Cambodian resistance forces, and in the 1970s we engineered the coup in Chile, devised CIA assassination programs, and carried out drug experiments on the U.S. public. "Yet," as John Prados writes in his introduction, "little effort has been made to assemble a balance sheet on effectiveness . . . or to compile a record of how such covert actions have been controlled." Here, in President's Secret Wars, Mr. Prados attempts to make an assessment of these operations over the past forty years.

In reviewing the early days of the CIA, Mr. Prados delves into such covert operations as the infiltration of agents into Russia to assist guerrillas groups there, the attempted overthrow of the government of Albania, and the support of the KMT in China. As Prados notes, few if any questions were asked about the consequences or prospects of success of these operations before they were initiated. In fact, it appears as if none of the U.S.'s covert operationswas ever thought out. They seemed to be motived by a knee jerk reaction to stop communism everywhere it appeared with no consideration of the aftermath. As the author notes, "The CIA was unleashed in the name of democracy, but democracy . . . came to mean governments that followed pro-American policies."

Still, after so many misbegotten policies, the U.S. continues to use covert operations as a means of influencing political situations in other countries; and, as the Iran-Contra scandal has shown, they will continue to misfire in the U.S.'s face, causing embarrasment and loss of confidence in the government. President's Secret Wars is an important book to gain an understanding of the history of these operations, and their consequences. (JW)


Spring 1975: As Saigon falls, the CIA destabilizes Angola in preparation for the next war.
IN SEARCH OF ENEMIES
A CIA STORY
John Stockwell
Former Chief CIA Angola Task Force

John Stockwell, *In Search of Enemies, A CIA Story*. (New York-London: W.W. Norton & Company, 1978), 285pp., $7.95.

Mr. Stockwell is yet another one of those ex-CIA agents who has become disillusioned with the Company and decided to write a book about his experiences. In this case, the author has written about his time as the Chief of the Angolan Task force during the 1970s. This book has added significance since Angola, South Africa, and Cuba have just signed an agreement to end the Angolan conflict.

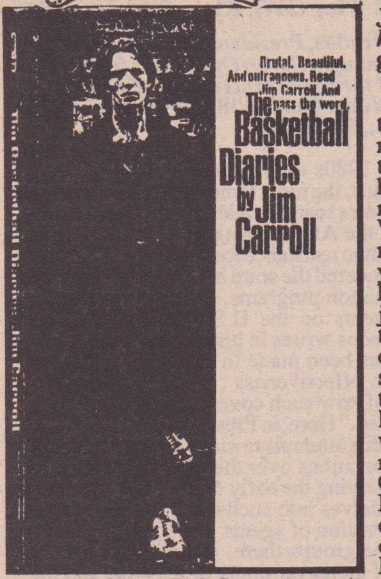
In Search of Enemies begins in 1975 as the U.S. decides to back two resistance groups, the National Front for the Liberation of Angola (FNLA), and the National Union for the Total Independence of Angola (UNITA), with $14 million in arms and equipment against a third group, the Marxist Popular Movement for the Liberation of Angola (MPLA). From beginning the Agency never planned to win this conflict. Instead, it embarked on the irrational policy of making it as costly as possible for the MPLA to triumph since the U.S. saw Angola as a chance to show the Soviets that the U.S. was still capable of exerting its strength in the world after its disaster in Vietnam.

As the U.S. backed forces failed on the battlefield, the U.S. turned to mercenaries and South Africa for support. In doing so, the CIA began to mislead Congress on the actual events taking place within Angola. In fact, the CIA began misleading itself as the Angolan Task Force began using euphemisms for its operations. Thus, CIA military advisors within Angola became "intelligence gatherers," and mercenaries became "foreign military advisors." As Stockwell notes, "In the Angolan operation we were now lying to each other, even while we read and wrote cables which directly contradicted those lies. In fact, there were several levels of untruth functioning simultaneously, different stories for different aspects of our activities, one for the working group, another for unwitting State Department personnel, yet another for Congress."

In the end Cuba and the Soviet Union came to the aid of the MPLA and defeated both UNITA and the FNLA, South Africa withdrew, and the CIA operation was exposed in Congressional testimony. In the process thousands were killed, many millions of dollars were spent, and the U.S. public was lied to. It is for these reasons that In Search of Enemies is such an important book to read as it illustrates just how the CIA will go in order to carry out an operation that it has no intentions of winning and in which the U.S. had no vital interests.

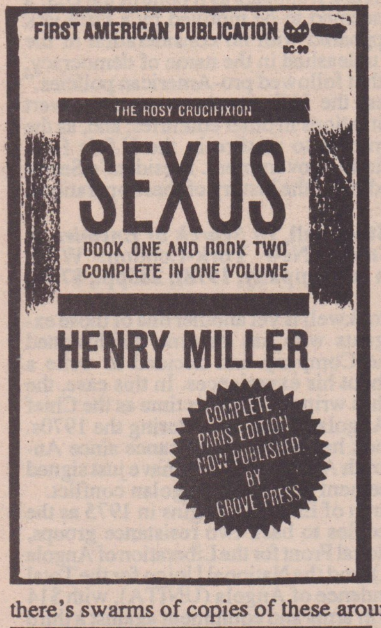
Important note: Mr. Stockwell was taken to court by the U.S. government for writing this book, and subsequently lost the case. Because of this the CIA now earns all profits made from this book. For this reason I suggest people check their local library to read this book rather than buying it. (JW)

BOOK REVIEWS


Brutal. Beautiful. And outrageous. Read Jim Carroll. And pass the word.
The Basketball Diaries by Jim Carroll
The Basketball Diaries Jim Carroll

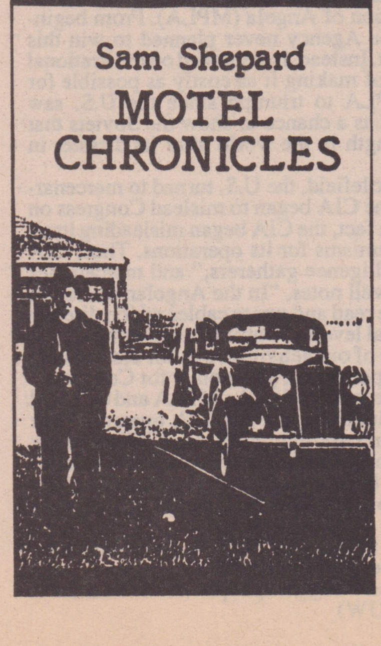
Jim Carroll, *The Basketball Diaries*. (Penguin Books)

Wannaride the nod and tumble JUNK thrill rollercoaster but the thought of sticking a hypodermic in yr arm makes you queasy? Well, tag along for the ride as Jim Carroll takes you from junior high basketball hep cat to jonesin' junkie poet in a seamless transition of smooth downward glide.. (uhh sorry) Learn what it's like to be a 14 year old with a HABIT under the cold war bomb threat mean mean skies of New York City. Similar to William Burroughs JUNKY in the day by day practicalities of the Junk world.. A MUST READ FOUR STAR KINDA GEM. Recently reprinted, so you shouldn't have trouble finding a nice clean copy. (DF)



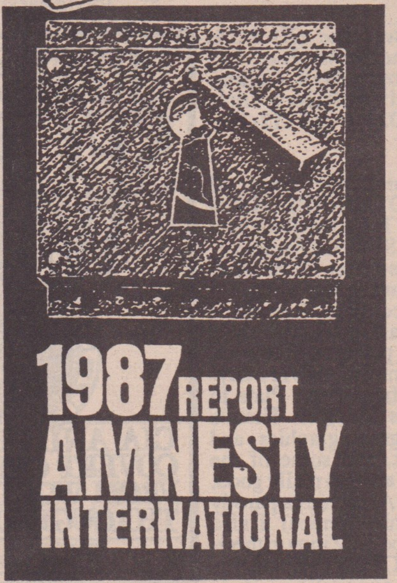
Henry Miller, *Sexus-The Rosy Crucifixion I*. (Grove Press)

This is thee book for the crazy and love smitten...makes you wanna tear yr life apart, pull yr hair out and throw yr whole existence into the arms of HER! (or HIM.. it translates) this is the guy that Henry Rollins is always raving about (AND WELL HE SHOULD!) Part one of the three part crucifixion trilogy easy to find in most libraries, damn near impossible to find used. If'n ya can't choke up the cover price throw it out the window of the library bathroom.. I'll be waiting in the street. (also, check out TROPIC OF CANCER AND BLACK SPRING....... there's swarms of copies of these around.) (DF)



Sam Shepard, *Motel Chronicles* (Available from City Lights Books, San Francisco)

The perfect roadside companion for when yr Dodge V-8 four door throws a rod in Wyoming and you've got nobody but the coyotes and a thermos full of diner coffee to keep you company. Chock full of train tracks, chevys, pool halls and alcoholic fathers. Man, this book makes me cry just lookin' at the cover. Written in a sort of diary style with the dates and places of each entry (!) by the guy who dated Jessica Lange AND played drums with Moby Grape. (I think it was Moby Grape ..anyway) Stash it in yr glove compartment. (DF)

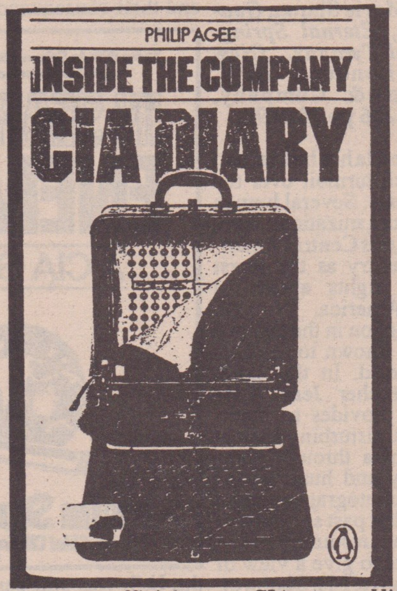


Amnesty International, *Amnesty International Report 1987*. (England: Amnesty International Publications, 1987), 392 pp., $10. Mail order from Amnesty International Publications, 1 Easton St., London WC1X 8DJ, England or Amnesty International USA, National Office, Publications Dept., 322 Eighth Ave., New York, NY 10001.

Each year Amnesy International releases its report on the state of human rights throughout the world. This report is based on three questions put to governments: 1) Will you free prisoners of conscience incarcerated in your jails? 2) Will you give political prisoners fair and prompt trials? 3) Will you stop the torture and killing of prisoners? This, the 1987 report, outlines the answers to these questions that Amnesty International has received from over 125 countries, and the situation of human rights abuses around the world.

Using impartial research, this report identifies over ninety countries that are holding political prisoners or prisoners of conscience, over twenty countries that employ death squads or "disappearances", and over sixty countries that use torture. It also discusses the work Amnesty International is doing to reverse these violations. Addiitionally the book outlines the basic charter of Amnesty International, current projects, and a listing of the various groups that make up Amnesty International's international network.

This and other similar releases by Amnesty International are the most valuable sources of current, impartial reporting of human rights violations throughout the world. This report should be made mandatory reading for all in order to gain a better understanding of just ow bad a situation the world is in. While the report is sobering, it provides the reader with a little bit of hope to know that groups like Amnesty International are actively and aggressively campaigning for the abolition of human rights abuses around the world. (JW)



Philip Agee, *Inside the Company, A CIA Diary*. (England: Penguin Books Ltd., 1975), 640 pp., $5.95

Inside the Company is the first book by Philip Agee, an ex-CIA officer who began as a patriot, but because of his work, turned into a revolutionary socialist and an adamant critic of the U.S. and its foreign policy. With this book Agee gained quite a bit of notoriety for being one of the first people to reveal the names of CIA officers and expose the organization and workings of the Agency (the CIA). Basically, the book is a diary of Agee's twelve years of work for the Agency in Ecuador, Uruguay, and Mexico in the 1960s. Throughout the book, the author details the great extent to which the CIA affected those countries political atmosphere.

For example, the author was posted in Ecuador from 1960-63. Based on his work there, he discloses that at one point the second and third highest officials in the Ecuadorian government were on the CIA payroll. The nephew and personal physician of the head of state, the Minister of labor, the head of personnel for the National Police, and other high officials, were CIA agents. High officers of two political parties were on the Agency's payroll, and two other conservative parties were funded by the Company (another common name for the CIA). Candidates in student and labor union voting contests were financed by the Agency. A major liberal journalist served as a CIA news conduit, and huge volumes of anti-communist propaganda were funneled through unions, right-wing patriotic organizations sponsored and funded by the Agency. The CIA in Ecuador also planted forged documents to show Cuban intervention in the country, and funded demonstrations and groups whose explicit work was to break up leftist demonstrations and bombings. Most importantly though, the CIA set the stage for the overthrow of two presidents of Ecuador because they refused to break relations with Cuba and clamp down on leftist activities.

In short, the scope of CIA subversive operations in Ecuador was almost limitless. Likewise, the CIA's influence in Ecuador could be equated with its influence in a number of other countries throughout the world. As Agee notes, "we weren't running the countr[ies] but we are certainly helping to shape events in the direction and form we want."

The main drawback of Inside the Company is the form that it is written in. Agee chose to write this book in a diary format with entries every day. This makes the book twice as long as it could have been and makes for tedious reading as the diary entries become repetitious and hard to follow at some points. Still, Inside the Company is a recommended introduction to the CIA. (JW)

MOVIE REVIEWS

Exploit Yourself

Movies with

Mitzi Waltz

Every era has its own all-purpose media scapegoats. Isn't it just great to be a part of this decade's model?

The 50s brought us Beatsploitation, with those great drugs-n-sleaze flicks. The 60s had Hipsploitation, with gems like **THE SAVAGE SEVEN** a biker flick based on "The Seven Samurai" that plays off hippies and radical Indians. The 70s and 80s would have been just plain boring without Punxploitation. I mean, "I Dig Pain," don't you?

There seems to be an endless supply of this crap, especially now that the "cyberpunk" genre of science fiction is influencing mainstream TV and movies (**MAX HEADROOM**, **BLADERUNNER**, etc.) You could say that since your average punx-on-film are villians or drugged-out stooges, this stuff gives punks a bad image. Probably true, but personally, I WANT to scare the couch potatoes of America. I think it's FUN — and also useful. History tells me that any time membership in a certain subculture becomes an acceptable form of rebellion, that subculture dies or becomes a parody of itself.

This month's first entry in the Punxploitation Sweepstakes is an Australian film: **DEAD END DRIVE-IN** (director — Brian Trenchard-Smith, from New World Video). Financed in part by the government of New South Wales (that's the province where Sydney is), this modern-day morality tale preaches the virtues of good clean living and has an anti-racist message to boot. It's also such an out-and-out stinker that my Australian mates Phil and Jeff, who groaned through it with me, tell me it never even made it as far as Melbourne. But, thanks to the willingness of VCR junkies to rent ANYTHING, you can pick up this bomb at your local vid store. But then again, maybe you'd better not.

The plot is pretty simple and undeveloped, just like the cardboard characters in this movie. Crabs (Ned Manning) is a teenager in the Australia of the 1990's. He's a scrawny wanna-be muscleman who wears tight pants and delivers pizzas while facing down gangs of "cowboys," punkish teens in Big Daddy Roth cars. His dream is to become a brawling freelance tow truck driver (a glamorous occupation in this future) like his mum's boyfriend. Is this starting to sound like yet another bad Mad Max ripoff? It could have been, but the plot makes a complete turnaround when Crabs borrows his idol's '56 Chevy to take his dim bulb girlfriend to the graffiti-and-trash-strewn Star Drive-In.

Big mistake, yobbo. The state has conceived a brilliant plan to contain teenage crime - get 'em into the drive-in, disable their cars while they're - um - "watching the movie," then lock them in. Regular supplies of junk food, drugs and booze should keep them pacified. And pacified they seem to be, except for Crabs, who's fixated on looking for a way out by way of a pair of Chevy wheels to replace the ones the cops removed. The rest of the kids spend their time getting laid and giving each other punk rock hairdos - until the state starts shipping in truckloads of Asians, at which point they revert to type and start a White Australia Committee to "do something about the slants." One of the ringleaders here is a nerdy guy played by Wilbur Wilde, who, my Oz consultants tell me, is a sax player/comedian on "Hey, Hey It's Saturday Night," a kid's variety show that everybody in Australia watches.

Crabs takes advantage of the vigilante meeting to try to slip out of the drive-in (minus racist bimbette), which is surrounded by high walls and an electrified fence. Mucho violence, explosions, dead cops, etc. ensue. Does he escape? What do the rest of these zombies do? I'm not sure I really cared that much by the end of this flick. Crabs was such a normie that it was hard to sympathise. The women seem to have come to the drive-in equipped with Sydney's entire supply of spandex and endless amounts of hairspray and makeup, and then there's the bad disco soundtrack, relieved only by one Hunters and Collectors tune. Yawn.

Ranking somewhat higher on the 'Sploit-o-meter is **CITY LIMITS**, a film from Skouros Pictures. I don't remember seeing this one around when it was released, but as B-movies go it's quite decent drive-in/late movie fare.

It's also about the sixth or seventh takeoff on the George Stewart/Steven King, etc. story of a world-wide plague, after which the survivors return to barbarism. But hey, that's OK.

As barbarians go, the kids in "City Limits" are pretty mellow. The story starts with the hero, Lee, bringing a bunch of bedraggled punkers home on motorcycles to his beat-up country house, where they're greeted with a gun by his father-figure, James Earl Jones (in an excellent cameo role.) Then it flashes back to Lee splitting the house on his motorcycle (which has a DK's sticker on the back) months earlier, on his way to the city to find the Clippers. The Clippers are a semi-legedary gang of urban kids who live in the ruins of the city by scavenging consumer goods. After some adventures, he finds them and gains admission to their warehouse home/party pad. The set dresser on this film deserves some praise, because this place was cooler-looking than even Gilman Street! The Clippers dress in an assortment of weird clothes, and a lot of them wear masks or heavy makeup. They drive a bunch of souped-up motorcycles, and have an uneasy truce with the city's other youth gang, the DAs.

And here the plot thickens. The federal government wants to restablish control over the city, and it sends in a Japanese corporation to do the job. Said corporation seems to employ only whites, and is run by a mystery figure, "Carver," and his stereotypical Nazi-Aryan lieutenant. They try to recruit the DAs with bribery - Old Milwaukee and electric power - who in turn are supposed to recruit or eliminate the Clippers. Eventually the Sunyo Corp. realizes that the DAs are playing them for suckers and decides to do the job themselves, killing lots of Clippers in an ambush and imprisoning most of the rest as convict labor to rebuild the city.

Lee and few others escape to the country, where they recruit Jones and his massive library to help them get the technology together to defeat the corporation. They make motorcycles into two-wheeled armored personnel carriers and build weapons, and one guy even turns his Motorhead t-shirt into a bullet-proof vest.

They roll back to the city — with Jones bringing up the rear in a cool red car with tailfins and a working cassette player that's blasting Little Richard — and attack. The greatest scene in the ensuing bloodbath is when Jones uses a fleet of radio-controlled toy planes with explosives attached to blow up a Gatling gun and a guard tower. The Clippers and the DAs unite to defeat the Sunyo Corp., of course, and they win. They also do away with "Carver", who turns out to be Robby Benson, Mr. All-American boy, by crushing him between his desk and the wall until the blood runs out of his ears. A fitting end for yuppie scum of the future...Then they take over the corporation's computers and technology and rebuild the city for themselves, with no government.

I love a happy ending, don't you? Well, till next time -- exploit yourself, not others...

Consume or Be Consumed

Movies with Jerod Pore

Now that this rag has expanded to cover other media, it has fallen upon my twisted vision to give you the psychobabble low-down on trashy movies. Considering that the only thing more mindlessly consumeristic than watching movies and TV shows is to vicariously experience the entertainments by reading media reviews, you aren't going to get much in the way of plot synopsis and character analysis from me. Instead look for my interpretation of the ulterior messages presented by these flicks. Since all sublime and subliminal communications will be certainly influenced by the prevailing winds of my wildly shifting moods and any or all psychoactive substances I ingested at the time, what back-masked messages I got would have a different effect on you when you watch (or have watched) the same film. This column shall present movies in a cultural perspective; and more often than not a cultural *retro*-spective since the past is far, far easier to ridicule in the context of faddish hindsight. Other media, such as TV shows, commericials, billboards, magazines and other flotsam of trash kultur may show their ugly facades here in due time, but may now be found in my zine **Poppin' Zits** which is available for $1.50 from me at 1800 Market St. #141/ SF CA 94102. Also, this first column was a bit of a spur of the moment thing, so all the info you need to rent this crap at your fave viddie store is not contained in many of these reviews, a fault that will be corrected in an issue or two.

THE STRANGER, 1946. Directed by and starring Orson Wells, with Edward G. Robinson, Loretta Young and a really young Richard Jordan as Noah. We saw the botched colorized version and quickly turned the set to black and white. Many dramatic effects were destroyed by this process. I hope this quickly becomes a piece of eighties' nostalgia. Anyway: a repentant, born-again Nazi is allowed to "escape" and track down the beginnings of the Fourth Reich. He witnesses to Orson on the eve of his wedding to Loretta Young, the daughter of a very liberal supreme court jester. As they kneel in the primordial splendor of a New England forest and pray, Orson strangles his friend, never missing a beat of the same prayer you find on the back of 99% of the tracts those vacant eyed 'Christians' hand out. E.G. Robinson extracts information from the clerk at the general store during a tension filled game of checkers. We learn the origin of the term "Paper Chase." It is a meaningless game of hide-and-go-seek. The clock runs backwards, and other heavy symbolism. A pagan Fourth Reich, complete with ritual. Teutonic Knights march through the German dreaming. Man's best friend betrays him. A sudden change of mind in the middle of the night: a Freudian reference to the Final Solution. Many arty camera shots. Good triumphs over evil?

SUP ERDAD, 1974 Starring Bob Crane. Remember Bob? Colonel Hogan from "Hogan's Heroes?" Playing a suburban father, right? And he died shortly after this; died of a heart attack while watching one of his many, many kiddie porn films. Isn't irony wonderful?

MOVIE REVIEWS

DEVIL GIRL FROM MARS, 1954. Produced, directed, written and starring no one worth caring about. Romantic Scots moor inn's homeostasis is wrecked. How many plots can we squeeze into one movie? Hotel is emotional nexus of the universe. Devil woman nukes cripple. Basic idiocy of the bureaucracy is exposed. Bimbos in a trance. Too much knowledge is a dangerous thing. Laser euthanasia. *Duex ex machina.* World events as a psychic landscape; did J.G. Ballard see this one? Life goes on. Tension building audio-visual setup for each cheesey special effect. The killer forces morality upon a child, but to no avail. The obvious is understated. The drunkard sacrifices himself. The killer waxes poetic in his despair as his perceived nature becomes dominant. The good of the many overrides the good of the few. A choice is presented with strange parameters. The world will be destroyed if writer's block is not conquered! The scientist brainstorms with his trusty notepad. Inner souls are revealed. "Let's go downstairs and join the natives." Traditional values come through gratuitous science lessons. The killer pays the ultimate price. Salvation is thus achieved.

CODE NAME: EMERALD, 1985. Starring Patrick Steward, Ed Harris and Max von Sydow. World War Two espionage action feature. Triple crossing double agents reveal much about their childhoods. "Could the Führer be wrong?" Contact as girlfriend. Allied ruse turns to disaster. Slight accents come and go. Bright boy with relevant D-Day plans is captured. Good spy, bad spy game is played. Is the SS Major desperate for a friend or a friendly S&M relationship? Hard decisions must be made. Clean deprivation. Fanatical anti-semitism, but the Catholic Church helps the good guys. Final scene from "Casablanca" is re-written for happiness.

PHANTOM PLANET, 1962. Gulliver in space, but he perfers to sleep with mutes instead of the lo-tech/hi-tech princesses forced upon him.

TERROR VISION, 1986. Buddah Italian-American art humor film! It stars a bunch of cult figures. 1,000 cultural in- jokes an hour. B-52's on acid soundtrack by THE FIBBONACCIS. Every fringe urban subculture as you find it in Marin County or some other suburbanized country enclave for generic rich white families is exagerrated, exploited and exploded. Outcast Puppy Mutant ET from Pluton invades via hacked suburban satellite dish into home entertainment center. It moves like a viral Max Headroom through erotic kitsch technology. Beloved survivalist gramps descends into his final madness before being the first disgustingly killed victim. Unflagging devotion to one's lifestyle leads to doom. Everybody gets killed with better and better grossness.

IT'S MOVING

Victor Hayden

Here I am counting the number of grays. How many different shades of gray exist in the air here in Seattle?? How flat is flatland?? Everyone appears to be a soggy punching bag to me.

Oh well, the telephone is ringing off the hook as it insists I react!! Great!!! It's my partner in crime David Ulysses Portnow, (also here from another planet like myself). We agree it's time for some real color. It's obvious, it's time for some **FEMALE TROUBLE**!!! Of course now that Divine has died and gone to a more beautiful space, the space he has left behind will be filled with all of the typical post death attention all great people must suffer through.

Anyway, you can always count on this'great film to lift your spirits. No matter what is wrong, this film is always right. It will put everything in perspective for you. Beyond and before obvious punk, this film is pure punk. It's also pure kitsch, which will qualify it for fine art.

So this one should add that extra heavy layer of color on everything for everyone, even those of you who indulge in the split level brand of thought. This may be the funniest film ever made. Yes, funny (add word). In my opinion, it is John Waters and Divine at their very best! If you don't have a breakdown from feeling so good after seeing this film, then you need help.

This very pretty package is just waiting for you. God bless Divine. He's looking forward to meeting all of you as soon as possible. On video, in garish color, 1974.

The hideous sun demon is out again., trying to blind me? Or at least expose every flaw in the universe! Harsh!

My only way out is to immediately change the view with a black & white film. It's an easy choice when it's a hot and sunny and happy day. It's got to be **THE HONEYMOON KILLERS**, 1970, 108 minutes, video, black & white. Directed by Leonard Kastle, filmed in intense, high contrast black and white with each frame of film in mind.

Set in the 1950's, based on a true story of the perfect couple, who help lonely hearts with their problems. A complete emotional experiece with all the bad taste of the era crawling all over you. It's beautiful!! you can taste and smell the sickness in the air that surrounds each scene!!! "Don't Be a Shy Nurse" and "Latin From Manhattan" gives you an idea of the script.

Gustav Mahler takes care of the soundtrack. It's perfect! Just watch and feel it, it will clear your mind and.cool your blood!

But if this is not quite enough, then it's time for **REPULSIUN**, 1965, British, 105 minutes, video, black & white. Directed by Roman Polanski. This is a classic!!, one of Polanski's first films and I think his best.

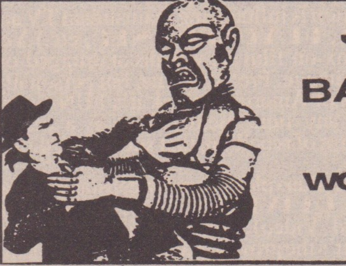
Filmed in black and white to get the mood and message through. This is really fine art. Every scene is everything at the same time, this film moves you an all levels, at all times and stays alive within you for a long time.

The backdrop is a British flat, which becomes the center of change for a charming young lady played by Catherine Deneuve. (I fell in love with her by the end of the film, I'm sure you will also!!)

I'm sure you will see the obvious influences this film had on other filmakers. For example **ERASERHEAD**, directed by the great David Lynch in 1977. Everyone has seen this one!!

Anyway, **REPULSION** should be seen by the whole family together. It's a rare experience that should be shared with someone you love, as soon as possible.

These two films should wipe that stupid smile off your sunny and just too happy face. If not, stay tuned—I'll have some other suggestions for you.



JEFF BOB BALE's "It's a wonderful life"

HELLRAISER

Despite their apparent simplicity and visceral crudeness, horror films are by far the most profound films being made these days. Why? because they typically deal with all those taboos regarding death, violence, sexuality, perversion, physical degrdation, mutilation, eternal damnation, and so on, the kinds of issues that correspond to some of our most deep-seated fears and forbidden fantasies. Not only that, they often assault consciously or not, our ethical values and conventional social institutions: religion, the nuclear family, the authorities, the scientific community, and in doing so, subtly serve to undermine faith in them. These are simple truths that are usually lost on pompous film critics (except for "Joe Bob Briggs", writers for Fangoria, etc.) and assorted pseudo-intellectual nitwits, who seem to think that every vacuous, pretentious film from France has some deep meaning.

In any event, Clive Barker's **HELLRAISER** is probably the best horror film (along with **FROM BEYOND**) to be released in 1987. Its basic message seems to be that people should exercise some degree of restraint in seeking to satify their desires. In a Middle-Eastern bazaar, a social misfit manages to obtain a box that has the capability of opening inter-dimensional barriers. Opening one such barrier, our anti-hero meets the Cenobites, fearsome creatures (with a decidely punk aesthetic) who promise to expose him to pleasures the like of which he has never experienced. Unfortunately, they don't tell him that this requires that he experience the ultimate pain and that he ends up having his body torn into little chunks of flesh, blood, bone, and entrails in a kind of torture chamber limbo.

There things may have remained indefinitly had not his brother and his brother's wife moved into the house which abuts that limbo. A household accident leads to a loss of blood, which serves to partially restore the body of Frank, our incautious protagonist. When the brother's wife goes into the attic to fantasize about Frank, who she'd once had a steamy affair with, a slimy, skinless version of Frank confronts her and tells her he needs more blood to be fully restored. Since love conquers all, she agrees to lure lonely men up to the attic, where they can be murdered. That's what sexual obsession can lead to, if you're not careful. To make a long story short, Frank is eventually fully restored, but just as it seems as if he's escaped from his eternal purgatory, he makes a fatal error, which leads to a return of the Cenobites and an unhappy ending for both himself and his loveslave.

Of course, a simple plot description can't evoke the creepiness and repulsion that results from actually seeing this film. The plot is original, the dialogue is influenced with considerable wit and humor, and the special effects and makeup are gruesome enough to appeal to the most rabid gorehounds. Aside from a dopey subplot involving a weird fucker that eats insects and the by-now-standard cheap scene involving a high school girl, **HELLRAISER** is a shocker that can be unequivocably recommended to anyone who appreciates horror films. If this doesn't include you, you're a dweeb.

Cinema Notes

Rikki Sender

Most of you are probably aware of the recent controversy which greeted the openning of Martin Scorsese's new film **THE LAST TEMPTATION OF CHRIST**. Controversy in cinema is about as old as the form itself (in recent years passions have been stirred over the release of such films as **COLORS**, **THE MILAGRO BEANFIELD WAR**, **THE DEERHUNTER**, **ANGELHEART** and **HAIL**

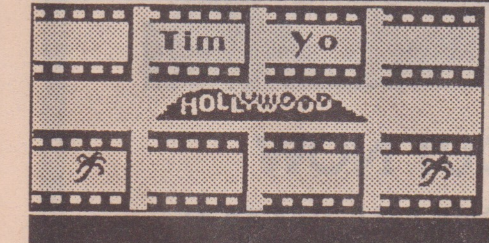
MOVIE REVIEWS

MARY), and sometimes serves to heighten our interest in films we might otherwise ignore. However, it always highlights the role both the news media (in its ability to forefront some stories over others) and the cinema itself (in its power to represent and reflect our reality in ways we may not be partial to) plays in informing our social consciousness. At any rate, it becomes difficult to separate a film from the fanfare that blooms up around it because we acquire a pre-conceived agenda when we go into the theater to see it. Of course, film reviews and word-of-mouth do the same thing, sometimes even saving us the trouble of suffering through something, but generally telling us what to look out for in the film, why it's worth our time and money, or just plain how to look at it. One wonders what expectations or aesthetic principles many of these movie sages operate under when they rate and evaluate. . . .

If the Last Temptation phenomenon has done anything, it has raised, even for a brief period of time, the question of free speech to the forefront of national debate, and as always, it is a lively one. It goes without saying that any protest steeped in religious fundamentalist ideology is a dangerous one to support, primarily because it is an enormous power base for the well-financed American political right. However, if you can - theoretically at least - extract yourself from the particularities of this protest, you will be able to see a great contradiction in action: who, in fact, controls the media? Equally deaf to pressure from the right and left to advance views in excess of some ideologically nebulous center, what is the ethos behind the great wall of visual representation that manufactures cinematic reality? Sometimes it seems as if we've been caught between the crossfire of Big Brother's paternal eye and the Wizard of Oz behind his curtain, fooling with all those dials. . . .

If the religious configuration we know as Christianity and the Church is one of the fundamental pillars of Western ideology, then The Last Temptation of Christ is an instance of de-mythification—what some would call de-construction—of the figure at the center, Jesus. Evidently, for ecclesiasticals this is a radical move - the supposition that Christ was vulnerable to the same crisis of faith which afflicts all of us. Most of us never entirely resolve the conflict that rages inside, often losing sight of whatever positive poles we gravitate towards as we run out of things to believe in. In that respect, Scorsese's film is a story of one man who ultimately forged ahead and went over the top: less the pedestalling of a hero or idol, it is an illustration of the struggle to remain constant to one's beliefs. . . .

Away from the abstract and on to the tangibles, Last Temptation's cast is fleshed out with cult personalities (not the least of which is Scorsese's camera - a tranquilized version of the zooming-panning-tracking monster that ran amok in **THE COLOR OF MONEY**)—Harvey Keitel, David Bowie, Harry Dean Stanton and John Lurie—whose colloquial and/or New Yorkese speech is sometimes refreshing, but whose acting is equally sometimes hard to believe. By the end of the film's second scene, I didn't know whether to laugh or to leave. Aside from the snaking camera, however, there are some nice visual effects, particulary skulls and bones along the desert floor and blood spurting from the bones of a pre-Christ crucifixion victim. In addition, the embodiment of the spirit is accomplished in a fun way when Jesus takes to the desert for meditation, with objects appearing out of air, so to speak, and we can't help but be suprised in the last segment of the film at how the devil is represented. I guess my favorite part, however, was the dissolve on sitting animals, simultaneously freezing and animating time. . .



THE LAST TEMPTATION OF CHRIST is not the greatest movie ever made or the "greatest story ever told", but this is a stimulating film... and a daring one for a major corporation to put forward.

The acting—it's so-so. I mean, it's a bit startling to have some of these ancient Mideasterners speaking with New York accents. I wasn't necessarily convinced by their performances and constantly felt "outside" the film, meaning I wasn't so absorbed that I could forget it was a movie. Maybe this was intentional on the director's (Martin Scorsese) part, an additional technique to keep us conscious and to not just be numbed out by the spectacle of it all.

I do know that I left the theater with a lot going on inside my head. The plot, taken from the book by Nikos Kazantzakis, is a basic one: humans are torn asunder by their spiritual/pure side and by their worldly/base side. In this case, Jesus is a normal jerkoff who keeps having visions and pain visited upon him by God and who never really wants the job of being the "son of God". It's a fanciful, sometimes humorous, fictional account of what it may have been like for this Jesus of Nazareth, and what it is like for all the rest of us.

The "Jesus Complex" is something we all have inside us, the desire to make up for our sins or faults by being extra pure or a martyr. Some take this to an extreme and become dangerous fanatics, be they religious (ultra-fundamentalist Christian sects or Shiite Moslems) or political (Nazi SS or Maoist Red Guards).

But most of us, to greater or lesser degrees, go through inner battles of the soul, striving for being true to a greater good or giving in to selfish need. Christ, in this film, resents his "calling", but eventually serves his sentence. While on the cross, he fantasizes about what his life would have been like had he been a normal married man, raising a family. He tries to escape into that dream to avoid the painful self-sacrifice he was pushed into (by God or by the needs of society). Ultimately, he fights his way back to reality and pays his debt.

Unfortunately, the rest of us have been paying for it ever since. If there is a real issue here—and it's the one that the Christian fundamentalists are really upset about—it is how, after Christ's preordained and intentional death, his myth was promulgated by weak and self-serving followers, trying to either cash in on his sacrifice or trying to use him for something. There's a great scene where Jesus, while in his fantasy about leading a normal life, encounters St. Paul proselytizing about him. He confronts Paul and demands he stop, that it's all a big lie. Paul responds that the truth doesn't matter, and what's really important is the myth, that people need to believe in something like this to escape their miserable existences, so it's necessary. That's about as complete a summary condemnation of just about every organized religion as one will find.

What else? The soundtrack (traditional Mideastern rhythms set to a more modern rock delivery) is good, though I was little aware of it during the movie. Oh yeah, one thing that occured to me after the movie was that, OK, suppose Jesus was some guilt-ridden crazy who wandered off into the desert to find himself and got too much sun. This led to me to realize that just about every major religion comes from hot, sunbaked climates. If punk bands from Arizona and Texas are weird after growing up there, imagine what that kind of heat will do to religious fanatics. Is it an accident that Christianity, Islam, Buddhism, ancient Greek and Roman gods, and Aztec and Mayan gods all got dreamt up in that heat? Better than LSD. Oh well, a side issue.

I also enjoyed arguing with some of the glaze-eyed Christians outside the theater trying to talk people into not entering. They're a scary lot, a bunch of very insecure, perverted brainwash cases who won't be happy till we all snap and get "reborn" like they did. They should double-bill this film with **INVASION OF THE BODYSNATCHERS** to drive that point home.

Anyway, The **LAST TEMPTATION OF CHRIST** is a thought-provoking movie and one that deserves people's support so that others in Hollywood might dare take on controversial subjects. Congrats to director Martin Scorsese (**TAXI DRIVER, RAGING BULL**), screenplay writer Paul Schrader (**BLUE COLLAR**), actors Harry Dean Stanton (**REPO MAN**), Harvey Keitel (**MEAN STREETS**), Willem Defoe (**PLATOON**) and the rest for their guts. And hey, even David Bowie didn't make me barf in this one.

VIDEOS

TAKE 2

Reviewers: Brian Edge (BE), Last Will (LW)

VARIOUS ARTISTS - "Nippon Rentogen 2"

Not quite as varied as the first comp, this one concentrates mostly on thrash bands. Performing 1-3 songs each are SWORD, DON DON, WAMPAKU JUNKIES, SIC, JELLY BEANS, MOSQUITO, LIP CREAM, MAD CONFLUX, FVK, FUCK GEEZ, RAISE CAIN, LAST BOMB, SCUMBAG, GIL, and ROSE ROSE, all shot live in various locations around Japan between 8/87 and 2/88. Approx. 90 min., color, footage is clear and generally the lighting is decent (one camera is used), sound is clear and overall the mix is decent, xerox cover, plastic case. (BE)
(Straight Time Productions, 3-24-11 Midorigaoka, Zama-Shi, Kanagawa-Ken 228, Japan)

MINOR THREAT - "Live"

This is an exceptionally well done document of an exceptional band. 18 songs in all, one shot at their second show ever (Dec. '80) and 17 taken from a live performance at the 9:30 Club in Wash. DC June '83. Nice packaging (comes with 16 page booklet) and well-done "you are there" camerawork add up to one quality video. Approx. 45 min. color, great footage (multiple cameras used), good sound, printed color cover, plastic case. (BE)
(Dischord Records, 3819 Beecher St. NW, Washington, D.C. 20007)

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b·SWIZ
a·IGNITION

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b ·	3	4	6	$
c ·	5	6	10	$

---

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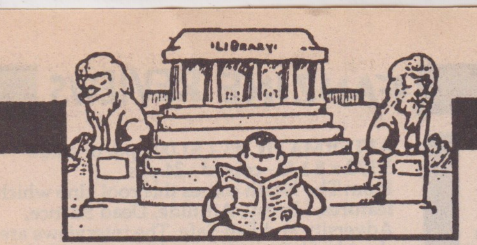


BETWEEN THE LIONS

Ok, from now on Between the Lions will contain reviews like the ones on the following three pages. They include the basic info about each zine plus some of my own opinions. I encourage all those who put out fanzines to send in a copy for review remembering to include the post paid price especially for overseas zines.

As for the reprinted covers, they fill the need for graphics. They aren't always the best ones (some might just have good covers) so read the reviews first before ordering.

MRR still has space set aside for zine articles but we will only print the ones that are truly articles. We received countless "articles" that were more of an ad than anything. We would like to have zine editors write their reasons for publishing a zine. Include background info, insights, ideas and content covered plus any opinions you might have concerning alternative publishing. You write it and do the layout but please be creative! The new size for these articles should be 3 3/4" wide by 10" high.

With all of the new format changes MRR has a classified section. This is a perfect place for zines to get the word out about their existance. It's 40 words for $2.00. See the section in this issue for examples. All for now-Martin

September '88 3,50 DM NR. 4 U 9437 F
ZAP
LOS ANGELES
"FÜR DIE KIDS UNTER UNS"
CHRIST ON PARADE
"HASSEN ALF"
ACTIVE MINDS
"DECKEN AUF"
NICARAGUA
"HOW MUCH DO YOU HEAR?"
EWINGS
EA 80
"KEINER KANN UNS LEIDEN"
LWS
"ROBBENTOD"

ZAP #4 / $3.00 ppd.
8 1/2 x 12 - offset - 56 pgs. - German
The fastest growing zine in Germany sometimes has a problem going too fast for its own good. It seems that the quality varies from issue to issue which might be solved by taking more time with each issue. This is still a good zine with all of its info and photos. This one contains Christ On Parade, Active Minds, Ewings, EA 80, LWS plus articles on Nicaragua and the early L.A. punk scene. Cool cover!
Schulzenstrasse 6 / 6650 Homburg / Saar / West Germany

LAVANDERIA KAOS #7 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs. - Spanish
A good strong mixture of music and politics here. The politics are headed towards the left wing, direct action approach and the music deals mosly with punk. This issue has an interview with The Instigators. Cool graphics.
Ismael Ledesma Guerra / Trau. Sor Candida #2 / 13300 Valdepenas / Spain

S.O.S. SUBSTITUE #5 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
It's been a long time since the last issue but worth the wait. The issue has a good mixture of local and out of town interviews which include: Operation Ivy, MDC, FA-Q, Libido Boyz and The Plague. Also inside are some pages of reviews, photos and local news.
513 Prairie / Downers Grove, IL 60515

NOISE, NOISE, NOISE!! #2 / $2.00 ppd.
8 1/2 x 12 - copied - 34 pgs.
Good zine from down under. Short interviews with: Mass Apeal, Feedtime, King Snake Roost and la Sect Rouge plus local info, photos, comics and reviews. This issue comes with a free mini zine that mainly consist of poetry.
G.P.O. Box 4768 / Darwin NT 0801 / Australia

CUT #5 / $2.00 ppd.
8 1/2 x 11 - offset - 22 pgs.
Pages and pages of record reviews and interviews with Chain Gang and Band of Susans. Lots of opinions and info.
11 Julian St. / Norwich, CT 06360

SUBURBAN YAWN #3 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
The Bags, Scooter X and Psycho have interviews in here, also there's some record reviews and opinions.The overall layout has that "thrown together in 5 minutes" look which should change as time goes on.
36 Claudet Way / Eastchester, NY 10709

DR. SMITH #7 / $3.50 ppd.
5 1/2 x 8 1/2 - copied - 80 pgs.
Strangely funny magazine with loads of articles/interviews such as Redd Kross, 76% Uncertain, Seizure, Son of Sam, Runaways, etc., plus photos, news articles and opinions. Lots to read and look at.
383 Markham St. 2nd Fl. / Toronto, Ont. M6G 2K8 / Canada

BARABBAS $2.00 ppd.
8 1/2 x 11 - glossy - 16 pgs. - Finnish
I haven't seen this zine in quite awhile and the date on the cover of this issue is 3-87. Contents include an article about youth against drugs (mainly herion/alcohol) which seems to be a bit more in depth than 'Just Say No'. This zine use to be one of Finland's best (graphically/info) so I do hope it keeps it together!
P.O. Box 133 / SF-00601 / Helsinki / Finland

NEW PAGES #13 / $3.00 ppd.
8 1/2 x 11 - offset - 62 pgs.
An interesting mag that strongly supports the spirit of the alternative press. The main content is made up of articles and long reviews (mags & books) also there are lots of contact addresses and important informaton concerning publishing and publishers.
P.O. Box 438 / Grand Blanc, MI 48439

FACT SHEET FIVE #27 / $2.00 ppd.
8 1/2 x 11 - newsprint - 76 pgs.
Simply the best in alternative, underground music, political, cultural zines, mags and books. Thousands of reviews and listings, plus lots of record reviews, articles and opinions. Always great art on the cover! A must!
6 Arizona Ave. / Rensselaer, NY 12144

CHAOS COMIX #9 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A large amount of roughly drawn comics; some serious some just plain stupid.
1162 North Park / Victoria, B.C. V8T 1C8 / Canada

EVIL EYE #1 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A simple first issue that includes a couple reviews, some art, some opinions and a few zine addresses.
640 Chesley Ave. / Mountain View, CA 94040

HEAD COMBUSTION #1 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A good first issue with the content mostly directed towards the ultra fast thrash sound. Interviews with: Fear Of God, Lärm, Satanic Malfuctions, Ripcord, Intense Degree plus some reviews and photos.
Rod Walton / 1909-C Ogilvie Rd. / Gloucester, Ont. K1J 7N7 / Canada

DREAMS of TOMORROW
ISSUE SEVEN
THE ONLY PUBLICATION DEDICATED TO THE ART OF CRUST
featuring articles: The Pooper Law: How New York Sanitation Authorities Are Cleaning Up, Tragedy Strikes the Disney Corporation, An Open Letter Concerning Socialized Medicine, Democracy In Action - Choose Who Shits On You, Here Today - Patented Tomorrow, and much more. interviews with: Disorder, Hellbastard, DAN, Atavistic and A/Solution

DREAMS OF TOMORROW #7 / $1.75 ppd.
8 1/2 x 11 - offset - 24 pgs.
A great zine that combines good interviews with bands and prints several social/political articles and opinions. This issue has Disorder, Dan, Atavistic, A/Solution plus articles on democracy, socialized medicine etc. The layouts are clean and very readable. Good stuff!
P.O. Box 91884 / Long Beach, CA 90809

I4NI #8 / $1.50 ppd.
8 1/2 x 11 - copied - 22 pgs.
Fast becoming a regular zine, already at #8. This issue has some short but informative interviews with Adolescents, 7 Seconds, Dag Nasty, Artless, All and Glen Danzig. Towards the back there are a couple pages of reviews and large photos throughout the whole thing. The layouts could use some help.
7 Glen Clair Dr. / Trenton, NJ 08618

SALT LICK #2 / 50¢ ppd.
8 1/2 x 11 - copied - 3 pgs.
Page one features opinions, page two, live reviews and page three, record reviews.
1716 Lotus SE / Grand Rapids, MI 49506

ASSAULT WITH INTENT TO FREE #5 / $1.00 ppd.
8 1/2 x 11 - offset - 20 pgs.
Good basic interviews with: False Prophets, Sobering Consequences, Moral Crux and some band called Metallica. This zine also has some reviews, opinions and two skulls on the cover.
131 Lakeway Dr. / Oxford, MS 38655

CREEPY #4 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
Yet another reactionary right wing zine. The editors go out of their way to prove their own ignorance. For example, last issue had an editorial that stated races shouldn't mix (sex, babies etc.) in the name of race purity and pride. This issue there's a good dose of red baiting and some classic skinhead poetry - very humorous. The interviews (Rollins Band, P.O.W., Agnostic Front) are done pretty straight plus there are some reviews and comics. Overall, this zine is not a serious threat yet sometimes sublte racism and recactionary violence are.
P.O. Box 28472 / K.C., MO 64118

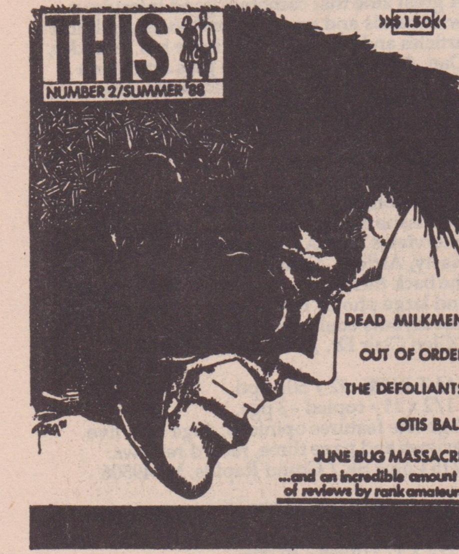
WIDGET #3 / $1.75 ppd.
8 1/2 x 11 - copied - 26 pgs.
Short interviews with: United We Stand, Bad Religion, Visual Discrimination and Insubordination. The editors have also included letters, reviews, and photos. Good young zine.
9337 Gallatin Rd. / Downey, CA 90240

INNER REFLECTIONS #1 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
A small zine that contains short interviews with Verbal Assault and United We Stand plus opinions and reviews.
9122 Cord Ave. / Downey, CA 90240

SHANGAI-LA #1 / 75¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
Mostly an opinion zine. The main one in this issue examines the lack of creativity in punk.
P.O. Box 12041 / Seattle WA 98102

BRUTE COMICS #1 / 50¢ ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
For being self-dubbed Detroit's most violent comic magazine this zine sure lacks substance. A couple comics (not violent just kinda stupid), some reviews and an interview with a soundman from a local club.
411 Claremont / Dearborn, MI 48124

CHAIRS MISSING #2 / $1.75 ppd.
8 1/2 x 11 - copied - 46 pgs.
Kinda thick. Interviews with Salem 66 and Band Of Susans plus reviews and articles. The layout consists of pictures of women in lingerie, more proof that zine editors (especially this one) don't get laid.
P.O. Box 375 / Fairfield, CT 06430



THIS #2 / $2.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
Interviews with; Dead Milkmen, Defoliants, Out of Order and Otis Ball. Great, clean graphics (good cover by: Dan Grzeca), loads of reviews, photos and a letter from Ben "punk" Weasel.
P.O. Box 1005 / Dekalb, IL 60115

NO ANSWERS #5 / $1.50 ppd.
8 1/2 x 11 - offset - 36 pgs.
Now located in So. Ca. this zine still has no problem putting out great issues. This one contains; Youth Of Today and No For An Answer interviews, also several pages of great show photos plus reviews/opinions. Yes, this issue goes towards the straight edge side but keeps a grip on a good variety of hardcore. Worth reading.
P.O. Box 680 / Goleta, CA 93116

TWANG #2 / $2.00 ppd.
8 1/2 x 8 1/2 - copied - 40 pgs.
A loosely formated zine that has interviews with: Sound Garden, Lumihoops and Dangermouse. The remaing space is filled with comics, reviews, opinions and clip-art graphics. Comes with a free sticker.
805 Carpenter Rd. SE / Olympia, WA 98103

FREE YOUTH #3 / $1.50 ppd.
7 x 8 1/2 - copied - 16 pgs.
A well done small zine which contains interviews with: Deformed Youth, Vampire Lezbos and Blind Approach plus reviews, opinions and local news.
402 S. Front #10 / Mankato, MN 56001

BOLD APPROACH #2 / $1.00 ppd.
8 1/2 x 11 - offset - 16 pgs.
Short interviews with: No Comment, Hell Cows, Lethal Dose, Thorns, D.S.F.A., D-Vision also loads of reviews, opinions, and skate stuff.
438 S. Quincy / Green Bay, WI 54301

ALTERNATIVE PRESS #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with: Blind Approach and Mad Dog from Anti-Racist Action Newsletter. This issue contains some notes about recycling taken from Lomakatsi mag, columns, photos, and opinions.
5245 James Ave. So. / Minneapolis, MN 55419

IGNORANCE IS NO EXCUSE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
With this first issue comes interviews with: Screeching Weasel, Leeway and Blind Approach. The rest of the pages are filled with reviews and opinions.
3610 Deep Haven Dr. / Colo. Springs, CO 80920

SHREDDED SLIME #8 / $2.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A mixed bag of articles, opinions, reviews and art.
P.O. Box 1067 / Oxon Hill, MD 20745-1067

LIGHTEN UP! #9 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
A good HC zine from Arkansas. Includes interviews with Fugazi, Dag Nasty, Mind Over 4, Rabid Cat Records, plus photos, reviews and letters.
8 Wingfield Circle / Little Rock, AR 72205

AMERICAN SKINHEAD #1 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
This zine tries to go for a skin roots content by giving equal exposure to the ska scene but as much as the editor claims the zine is anti-racist it does nothing to speak out against it! Why the fuck is there an ad for the reactionary, fascist band Condemned 84? Why, when reviewing Skrewdiver, the lyrics hardly met any oppostion - afraid of stepping on some toes? Plus, a lot of the band interview subscribe to strong conservitive politics which in many ways brews racism. Which side are you on? Hopefully future issues will not be afraid to take a stand. The editor should listen to the Specials first album a couple times.
7210 Jordon Ave. Box C73 / Canoga Park, CA 91303

DUMPSTER DIVE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A fanzine for garbage-minded people. This issue trashes out interviews with: Toxic Reasons, Prong, Gwar, Exploited, Mental Abuse and more. Yep, there's reviews and other bits of intrest. Fun stuff.
74 Osbourne Ave. / Norwalk, CT 06855

BONE DANCE #2 / $1.00 ppd.
8 1/2 x 11 - offset - 20 pgs.
Three interviews: Eugene Chadbourne, Didjits and White Zombie. Lots of reviews and a story. Interesting reading.
5673 Hillview Dr. / Haslett, MI 48840

AFTERMATH #3 / $1.00 ppd. or trade
5 1/2 x 8 1/2 - copied - 24 pgs.
From The North comes this cool zine which features; Heresy, Attitude, Dead Silence, Adversity and Fail-Safe. The interviews are short but informative and fit well with this small zine format. Yes, it has reviews, photos and local news.
154 Vanier Dr. / Kitchener, Ont. N2C-1J7 / Canada

RIOT #6 / trade only!
5 1/2 x 8 1/2 - copied - 12 pgs. - Polish
Articles on Verdun, Drowning Roses, The Corpse plus local news, scene reports and reviews. The punk underground is alive and well in Poland-this zine is proof!
Piotv Tepevek / Tolwinskiego 6/30 / 01-711 Warszawa / Poland

ENDLESS STRUGGLE
NO. 8 •SUMMER 1988• 75¢
INSIDE; Atavistic•SSDC•Toronto Anarchist Gathering• Squat Resist in London•Squat in W. Berlin• Rock Against Racism•Perjury Dist.•Corporations In Arms Production• Reviews•Art•

ENDLESS STRUGGLE #8 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
Political/Anarchist mag with articles about the recent Toronto gathering, squatting in London/Berlin, Rock Against Racism and corporations involved with arms production. Interviews with Atavistic and SSDC plus reviews, photos and artwork. Good Stuff!
#1-1145 Lily St. / Vancouver, BC V5L 4H5 / Canada

NUKE #4 / $2.75 ppd.
8 1/2 x 11 - offset - 54 pgs.
A pretty solid zine from Kansas which includes long interviews with: Ignition, K.G.B., Toxic Reasons, and Naked Raygun. The interview layouts are very sterile but are broken up with comics and a five page Weekly World News collage.
c/o Gil Bavel / 300 Arrowhead / Lawrence, KS 66044

OPEN YOUR EYES #2 / $1.75 ppd.
8 1/2 x 11 - copied - 32 pgs.
The zine has a heavy slant towards the drug free hardcore scene and includes basic interviews with Unit Pride, Gorilla Biscuits, Verbal Assault, Prong, Breakaway, and Four Walls Falling. Reviews, photos and editorials are also included.
1415 NE 52 nd St. #403 / Seattle, WA 98105

AS IS #19 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
Two silly interviews with Stikky and Flecks Of Drool plus poetry and comic/tape/record reviews.
P.O. Box 60254 / Oklahoma City, OK 73146

FREE SINGLE
CRAZYHEAD
SENSELESS THINGS & BIRDHOUSE
SNIFFIN' ROCK
#6

SNIFFIN' ROCK #6 / $4.00 ppd.
8 1/2 x 12 - offset - 32 pgs.
A loud psych rock zine that has Alex Chilton, Les Thugs, Crazyhead, Golden Horde, The Birdhouse plus cool graphics, articles, photos and reviews. This issue comes with a free 7"-see review section. Good stuff.
26 Brockwell Ct. / Effar Rd. / Brixton, London SW2 1NA / England

TOTAL HARDCORE #3 / $2.00 ppd.
8 1/2 x 11 1/2 - offset - 12 pgs.
Good effort comes from this New Zealand zine but it's sorta strange how just American bands are interviewed, this includes: Naked Raygun, Accused, Doggy Style, Ludichrist and A.O.D.. Good layouts.
9 Reihana St. / Orakei / Auckland, 5 / New Zealand

ANTI-RACIST ACTION #1 / 25¢ ppd.
8 1/2 x 11 - copied - 6 pgs.
A newsletter that mainly deals with skinheads against racism. This issue contains articles, newspaper clippings and a call for direct action against racism. In the opening statements, the editors declare "This is the first and not the last issue"..let's hope so!
P.O. Box 7471 / Minn., MN 55408

OPTOPHOBIA #3 / $1.25 ppd. or trade
5 1/2 x 8 1/2 - copied - 60 pgs.
A thick zine that has a healthy mixture of political (Greenpeace, Animal rights, self-government) articles as well as music (MCT, Vegtable Spit) interviews plus; reviews, contacts and opinions. Worth looking into.
W 272 N 2141 Fieldhack Dr. / Pewukee, WI 53072

INDIAN GIVER #2 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
More short interviews with: No Fraud, The Insults, No One Special also lots of zine/record reviews
Box 171 / Sacaton, AZ 85247

ANARCHY #16 / $1.00 ppd.
newspaper - 32 pgs.
As the paper's slogan goes "Disarm Authority! Arm your Desires". This issue contains some great in-depth articles concerning pornography & pleasure, anarchy & religion and native American guerrillas in Columbia. Also included are lots of news, art and opinion items. Very good food for thought.
C.A.I. / P.O. Box 1446 / Columbia, MO 65205-1446

ANTI-ESTABLISHMENT #11 / 75¢ ppd.
8 1/2 x 11 - copied - 51 pgs.
This is the all womens issue with a lot of semi short articles covering such themes as pornography, battered wives and strip searches. Also included is info on Big Mountain, anarchism etc. . None of the writing goes into that much detail but the basic emotions are clear.
1542 Wavertree Ln. / Fullerton, CA 92631

SKULL SESSION #7 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A steady zine that covers an even portion of hardcore and speedmetal. In this issue: Son of Happy, Fail-Safe, Chromatic Death, Tribulation, WTG, photos, reviews and opinions
6476 Snow Goose / Mississauga, Ont. L5N 5H1 / Canada

ALL AS ONE #1 / $1.50 ppd.
8 1/2 x 11 - copied - 22 pgs.
Short interviews with: No For An Answer, Walk Proud, Hard Stance, Aware, and Wind of Change. Lots of photos.
579 Price St. / Daly City, CA 94014

PIT #4 / $2.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
An interesting mixture of Earth First political concerns (articles & opinions), music reviews/interviews (Gwar, Fugazi, etc.) plus loads of clip art. Look and read.
P.O. Box 5344 / Richmond, VA 23220

THREATING SOCIETY #7 / $1.75 ppd.
8 1/2 x 11 - copied - 36 pgs.
A good strong hardcore zine that uses its pages to express its own opinions and not that of just bands. In this issue: Underdog, Government Issue, King Face (good interview), All, TCO plus reviews & photos. Good intentions/action. Worth reading.
117 W. Mt. Airy Ave. / Phila., PA 19119

DAGGER #7 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
Lots of content (all writing) here. Interviews with: Honor Role, Thurston Moore, The Honeymoon Killers and Hugo Largo. The rest of the mag is made up of show and record reviews. Lots to read.
P.O. Box 460 / Somers Pt., NJ 08244

SPONTANEOUS COMBUSTION #9 / $1.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
One pretty good interview with Bobby Steele (The Undead) plus one with NHC. Reviews fill the rest of the pages.
3943 Cumnor Rd. / Downers Grove, IL 60515

DIRTY SCUM #24 / $1.00 ppd.
6 x 8 1/2 - copied - 24 pgs. - Dutch
Interviews with: Scraps, Oi Polloi, Bad Influence, Brain Slaughter plus reviews and articles. Pretty bad printing but Kim & Carl say the next batch should be AOK
c/o Deschacht Kim / Sloepeniaan 2 / 6470 De Panne / Belgium

PLAIN BROWN WRAPPER #242 / $1.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
This issue is dedicated to pigs-they're everywhere. Most of the content here is made up of poetry, art, comics, humor stuff, and fiction. The centerfold is a tricky roadkill contest, you name the ten dead animals. Interesting fold out format.
1241 W. 10th / Erie PA 16502

NO SCENE ZINE $1.00 ppd.
8 1/2 x 11 - offset - 16 pgs.
A pretty good zine put together by Pam and Shawna. This issue contains: Social Distortion, Outcrowded and Warzone who let their homophobias be known. I wonder why the editors didnt call them on it? Also included is poetry, art, reviews, and photos.
P.O. Box 252 / California, MD 20619

THE GAME #2 / 50¢ ppd.
8 1/2 x 11 - copied - 12 pgs.
A couple reviews (show/record), some art and opinions.
110 Point Lobos / S.F., CA 94121

SEARCH & DESTROY #2 / $1.50 ppd.
8 1/2 x 11 - newsprint - 24 pgs.
For some reason the editor chose the same name as the great early Northern California punk zine which is about the same as a new band using the name Avengers. The funny thing is his last zine was called Damage and yes, there was already one of those. Anyway, this is a pretty strong issue with M.D.C. and Adolescents both good interviews. Also lots of opinions, reviews, photos and more interviews.
P.O. Box 1033 / E. Stroudsburg, PA 18301

HEADPUMP #9 / 50¢ ppd.
8 1/2 x 11 - copied - 16 pgs.
Most of the content is made up of art, photographs and words all of which communicate some type of political message.
P.O. Box 93 / Bronx, NY 10461

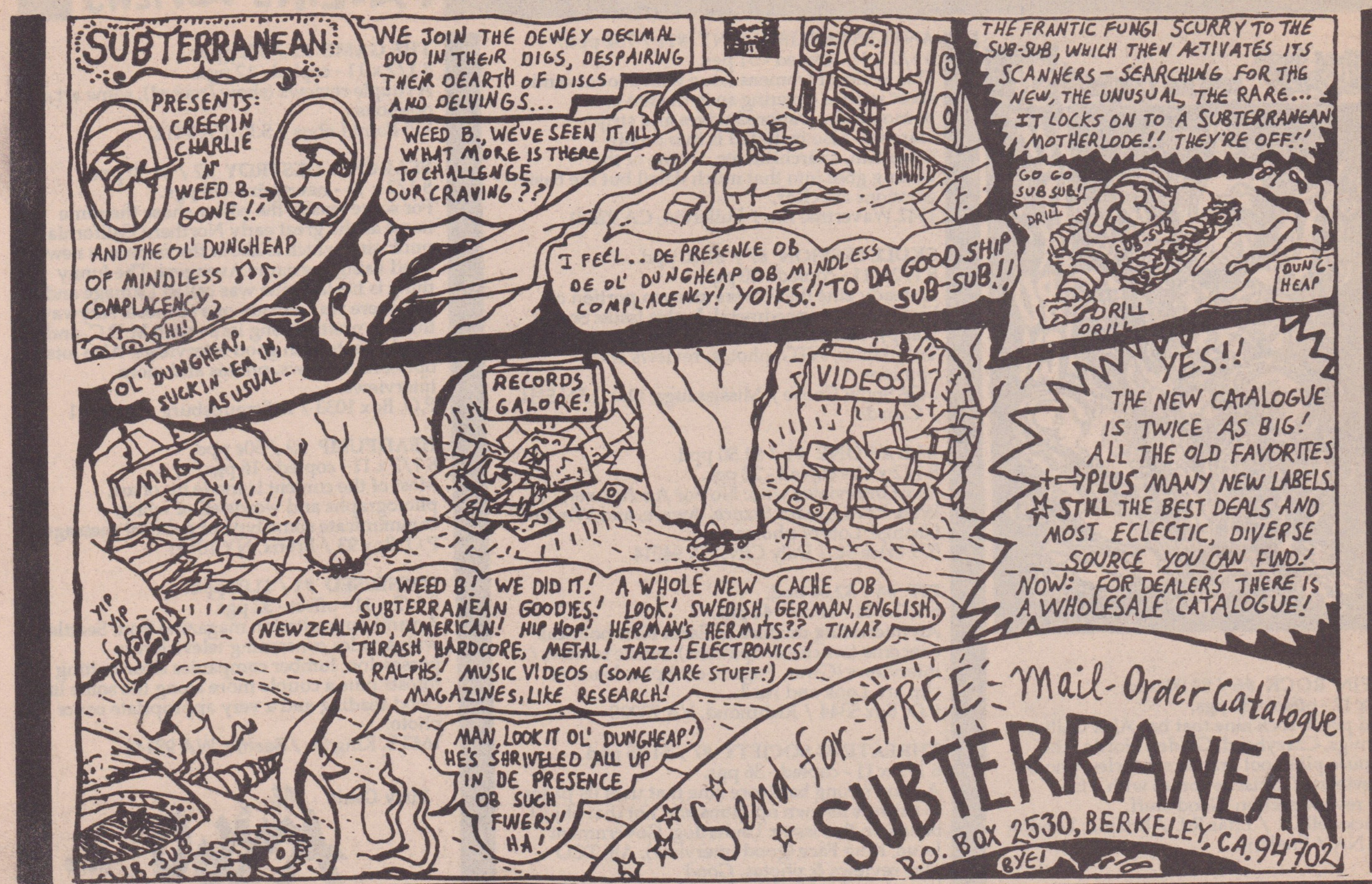
POSSESSED #1 / $1.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
An anti-authoritarian magazine from Seattle with articles concerning television as possession, lumber companies clear-cutting forests plus a couple more along the some line. Good reading and a very appropriate cover photo.
1643 S. King St. / Seattle, WA 98144

Fifty Cents
THE AMIGO
No. 6
CONSUMERS ARE EXPLOITERS, WORKERS ARE PRODUCERS, THE RICH WANT TO KEEP THE FRUITS OF EVERY PERSONS LABOR. WHAT DO YOU WANT?

THE AMIGO #6 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A steady productive zine that's now bi-monthly. Crimpshrine, Moral Crux and Gang Green interviews cover most of the pages with the extra space going to reviews, opinions and photos. Worth getting.
P.O. Box 412 / Chula Vista, CA 92012

FAMILY FEST #1 / $1.00 ppd.
8 1/2 x 11 - copied - 44 pgs.
A good first issue that contains lots of info, opinions, graphics, photos and interviews with Sons Of Ishmael, Capitol Punishment and Lookout Records. Looking forward to the next issue.
937 Meadowlakes Rd. / Rock Hill, SC 29730

TEMPER TANTRUM ANTHEMS #3 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Political (social/personal) comics, art, and opinions. Good art and message.
12 North St. / Newark, DE 19711


SUBTERRANEAN
PRESENTS: CREEPIN CHARLIE 'N' WEED B. GONE!!
AND THE OL' DUNGHEAP OF MINDLESS COMPLACENCY
HI!
WE JOIN THE DEWEY DECIMAL DUO IN THEIR DIGS, DESPAIRING THEIR DEARTH OF DISCS AND DELVINGS...
WEED B., WEVE SEEN IT ALL. WHAT MORE IS THERE TO CHALLENGE OUR CRAVING??
I FEEL.. DE PRESENCE OB DE OL' DUNGHEAP OB MINDLESS COMPLACENCY! YOIKS!! TO DA GOOD SHIP SUB-SUB!!
THE FRANTIC FUNGI SCURRY TO THE SUB-SUB, WHICH THEN ACTIVATES ITS SCANNERS – SEARCHING FOR THE NEW, THE UNUSUAL, THE RARE... IT LOCKS ON TO A SUBTERRANEAN MOTHERLODE!! THEY'RE OFF!!
GO GO SUB SUB!
DRILL
SUB-SUB
DRILL
DRILL
DUNG-HEAP
OL' DUNGHEAP, SUCKIN 'EM IN, AS USUAL..
MAGS
RECORDS GALORE!
VIDEOS
YES!!
THE NEW CATALOGUE IS TWICE AS BIG!
ALL THE OLD FAVORITES
PLUS MANY NEW LABELS.
STILL THE BEST DEALS AND MOST ECLECTIC, DIVERSE SOURCE YOU CAN FIND!
NOW: FOR DEALERS THERE IS A WHOLESALE CATALOGUE!
YIP YIP
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RECORD AUCTION! I need money fast for school. Over 60 punk and new wave records for sale. Cramps, Misfits, Dischord, Posh Boy, Lime Spiders, REM. Closes November 30. SASE for list. Wayne Romanowski, 1316 Tulane Rd, Wilmington, DE 19803.

17 YEAR OLD female wants people to write to! I'm dying of boredom! I'm into bands like The Damned, Token Entry, old DKs, old DRI, Underdog, Warzone. Save me! Brenna, 8440 Bayfield, Richmond, VA 23235.

JUST WHAT the world needs....free literature, send an SASE to: A Non Prophet Organization, 396 7th St #2, Jersey City, NJ 07302.

ANYONE wishing to revel in the joys of Spoodom, or waddle in the pleasures of enlightened Fruithood, send a stamp or more to 2560 Van Buren St, Eugene, OR 97405. You'll get an envelope full of flyers, stickers, ads, fragrances, paper, and other weird junk. Write long letters and send lots of free stuff.

CAPITOL PUNISHMENT T-shirts, handmade, silkscreened on high quality 100% cotton shirt. Please specify M-L-XL. $10 PPD. Worldwide. Cash or MO's only to Dale Stewart c/o Stage Dive Records, 1729 Belmont Ave., Fresno, CA 93701. Tel. (209) 445-0838.

STAGE DIVE RECORDS used records. Buy, sell, and trade records, tapes, CD's, rock, punk, metal, new wave, 60's. Hours: noon 'til 6 p.m. Mon. thru Sat. 1729 E. Belmont Ave., Fresno, CA 93701. Tel.# (209) 445-0838.

ALL AS ONE zine No.1 with No For An Answer, Walk Proud, Hard Stance, Wind of Change and Aware, plus reviews and photos $1.50 ppd. Looking for bands into straight edge/posi type of music to send demo and band info for our 1st comp and pls. continue to send records, tapes, zines for free ad. AAO 579 Price St., Daly City, CA 94014.

WANTED: Teen Idles 7", Govt. Issue "Legless Bull" 7", DYS "Brotherhood" LP, Stalag 13 "In Control" LP, Kids For Cash 7", Iron Cross-both 7". Looking for videos/live tapes of Bold, YOT, Side By Side, G. Biscuits, Judge, Project X, Supertouch, Beyond, etc. Want to sell Project X blue long-sleeves t-shirt , new or used, write: AAO, 579 Price St., Daly City, CA 94014.

ALL AS ONE is looking for contributors for the 2nd issue. Pls send photos, scene reports, record reviews or whatever. We're putting out our 1st comp so bands into straight edge/posi music send in demo at least 3 songs. Am interested in trading straight edge paraphanelia. Bob, AAO, 579 Price St, Daly City, CA 94014, (415)994-7326.

WANTED: Camper Van Beethoven, Dinosaur, Op. Ivy , and Big Black live tapes and/or flyers, other junk etc. trade, trade, cash, or trade. Jeff M., 917 Highlands Circle, Los Altos, CA 94022.

COP OUT COMPILATION features: Forced Reality, Spoiled Brats, Beyond, Thorns, Blisters, Uppercut, Immoral Discipline, and more. 60 minutes, good sound, quick delivery. $4.00 or $3.00 plus 2 stamps. Cud Brain Tapes, 48 Beck, Lindenhurst, IL 60046. MO's to Craig Blomquist.

READ NUCLEAR BULL crust fanzine! Share ideas on Anarchism, anti-nukes, enviornmental activism, peace, and punk. Emphasis on direct civil resistance and alternative life styles blended with interviews and artwork. Send $1.00 (+ or -) to NBC, 1820 Redwood Ln., Davis CA 95616.

IN SEARCH OF....live recordings of Husker Du, Dag Nasty, Naked Raygun, Doughboys, Discharge ('82 era) Nils, Gov't Issue, All M.I.A., Lazy Cowgirls. Cash or trade. Tracy P., 522 Kurtz St., Catasaugna, PA. 18032.

JUST A NOTE here to make y'all aware that Youth Quake has broken up late last year. So please stop writing for tapes etc. Thanks to all who supported us. It was an unforgetable experience. Anyone needing a damn good guitarist call (215) 264-3671 ask for Tracy.

SCANDANAVIAN WANTS: (Norway) Oslo Borz 7", Wannskaekk 7", Depress-any, Kaare Og Partiet 7", Haervaerk 7", Pink Dirt 7", PVC anything; (Sweden) , Revolt/Själby Orjans split EP, Revolt 12", IQ 55 EP, Blitzen EP, Baiters EP, Besokarna EP, Grisen Skrifer 2 EPs, Nyx Negativ 7". Write Tim Y/MRR.

GERMAN WANT LIST: Sluts LP, Scum 7", Notdurft LP, B Trug LP, KFC LPs, Hass 7", Strossenjungs 2nd & 3rd LPs, Schrött 7", Slime 1st LP (uncensored), Marionetz 7" & comp 7", V/A Reifenweschel Leicht Gemacht LP, Aheads LP. Write Tim Yo/ PO Box 288, Berkeley, CA 947012.

FINNISH WANTS: Briard-Rockin On The Beach 7", Briard-I Really Hate Ya 7", Nolla Nolla Nolla 1st LP, Vaavi-Tytot Hymyiler LP, Vaavi-Nelja Nolattua LP, Pim 7"s, Se 7"s. Write Tim Y c/o MRR.

U.S. WANTS: Child Molesters 7"s (not Hillside Strangler, Diary Of Madness), Chain Gang-Deuce Pack-double 7", Chain Gang-The Wrestler 7", Underwear Heads anything, Nervebreakers-My Girlfriend is a Rock, I Wanna Be With The Boys 7"s, Next-Kick Ass, Hard Time, Monotony 7"s. Write Tim c/o MRR.

OTHER WANTS: (Canada) Diodes/Curse split 7", Arson-Livin With The White Folks 7"; (Ireland) AOK-7"; (Australia) Rocks-You're So Boring 7", Rejected LP, Razar 7"s, U Bombs 7"; (UK) Newtown Neurotics-Blitzkrieg Bop 7", Disco Zombies-Drums Over London 7". Write Tim Y c/o MRR.

POLITICALLY, SOCIALLY AWARE 16 year old wishes to correspond with anyone regardless of age, sex, race, sexual preference, etc. No Nazis. James Gatlin, 4139 Pueblo St, Carmichael, CA 95608. All letters answered.

BANDS!!! Want to be on vinyl? Send $250.00 and your three minute cassette recording and you'll be put on a 7" EP, of which you'll receive 250 copies. Write to: terry Ryan, 12026 E. Imperial Hwy #29, Norwalk, CA 90650.

WANTED: Naked Rayguns 1st 7" & 1st 12"; Rapeman 7"; Any Gears, Eddie & the Subtitles; Tesco Vee Forced Exp. 7"; Rosemary's Babies 12" and more, have lots to trade. Send list to Steve, 1443 W. Port-Au-Prince, Phoenix, AZ 85023. Will buy too.

WANTED: Manson memorabilia esp. Lie LP and "Lucifer Rising" anything else related to Chuck & the family, Hunter S. Thompson trade paperbacks W/R. Steadman Art, old Touch & Go zines, and a Back In Control handbook on how to de-punk your kids. Steve, 1443 W. Port-Au-Prince, Phoenix, AZ. 85023.

ARTICLES OF FAITH: I need any early shit by them. Just recording will do. Also Freeze 7", Inbred 7" and Wasted Youth stuff. I have Misfits shit, SSD "Away", DK "Holiday" 45, orig. "Sound and Fury" and more. Tape traders more than welcome. BT, 4714 Pickwick Dr, St. Heights, MI 48310.

HEY, HEY, HEY... it's Open Your Eyes zine We're looking for bright new HC bands with intelligence and conviction for our second comp tape and upcoming issues of the zine. We're also looking for kids with the edge who would like to contribute to the effort in any way, so please write for info or send any contributions (art, interviews, etc) to: Open Your Eyes, 1415 NE 52 St, Apt 403 Seattle, WA 98105. p.s. Tape traders get in touch, you know what we're into to!

VIDEO TO TRADE. Have Misfits, Samhain, Bad Brains, SSD, DYS, GI, All, Dag Nasty, Void, Necros, 7 Seconds, Slapshot, Iron Cross. Looking for more of the same or TSOL, Social Distortion, Murphy's Law. Russell King, 47 Hemenway St #8, Boston, MA 02115.

RECORD COLLECTORS! I've got Minor Threat 1st EP, "In My Eyes" EP and "Out Of Step" 12" (1st edition on 45 rpm, different mix) and Randoms "ABCD" 7" for trade. I need some early Dischord EPs, Danger House 7"s, Misfits 7"s, and SSD "Kids Will Have Their Say" LP. For complete want/trade list write to: Patrik Jonsson, Hogliden 9E, S-59500 Mjölby, Sweden.

WANTED! G.I. "Legless Bull" EP, the first two Necros 7", both Fix 7", Youth Brigade "Possible" EP, Beaver EP (D.C.). Will pay big bucks or trade. Trades: Artificial Peace/Exiled EP, S.O.A. EP, first two Minor Threat EP's, Rejectors EP. Really Fast Records c/o M. Jonsson, Hogliden 9E, S-59500 Mjölby, Sweden.

RECORD AUCTION: 140 rare gems to be auctioned. Misfits "3 Hits (White Wax)", Necros "Conquest", 7 Seconds "Skins...", Killdozer "Intelectuals...", Undead "9 Toes", F.U.'s "Kill...", Nihilistics, SSD "Get...", etc. To: Mark Zilner, 77 Park Drive #5, Boston, MA 02215.

ZENDIK FARM revolutionary arts commune seeks creative people-we do music, publishing, dance, video, graphics, organic farming, schooling, mechanics, carpentry- we don't work jobs, we survive via our art. (619)766-4095/ 1431 Tierra Del Sol/ Boulevard, CA 92005. Bordeom illegal here.

I NEED MORE fucking music!!!! If you do too, send your list for mine and we'll trade tapes. Write: Lee, 22 Newton Ave, Norwich, NY 13815.

ARE YOU BORED of generic old HC? I need bands for a comp tape. Preferably HC using new and interesting styles or something totally different but still slammable. Send tapes and info to: Randy, 635 S. East, Oak Park, IL 60304.

I'M INTERESTED In all hard-to-find foreign and U.S. HC. Have Adolescents and Varukers 7"s and some more. Send me your list and I'll send you mine. See ya-Justin Logan, 109 Rhum Pl, Garner, NC 27529.

RECORD AUCTION! I need money fast for school. Over 60 punk and new wave records for sale. Cramps, Misfits, Dischord, Posh Boy, Lime Spiders, REM. Closes November 30. SASE for list. Wayne Romanowski, 1316 Tulane Rd, Wilmington, DE 19803.

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40 WORDS $2

HI, VOTE VASKO from Finland here. I am interested in trading records from everywhere. Especially with people who are collecting Finnish Hardcore/Punk but from elsewhere too. Send your want/trade lists and I will write you back. Vote Vasko, Box 69, 40101 Jyvaskyla, Finland.

WANTED: DRUMMER for a Northern New Jersey Band. Punk edge, but more. Influences are Die Kreuzen, Flag, Doughboys, GI, etc. Art (201) 991-1427 or Phil (201) 997-1427.

SINGLES FOR SALE: Misfits - 3 Hits from Hell, Middle Class - Out of Vogue, Final Warning EP, DOA - Prisoner, AOD/Bedlam split EP, Mentally Ill - Gacy's Place, Drinking is Good comp, 45 Grave - Black Cross, United Mutation - 1st, Cramps - Human Fly & Way I Walk 45s. Send bids, no money, to: Steve, P.O. Box 210107, San Francisco, CA 94121-0107.

ARE THERE ANY skinheads or punks in Lompoc? 15 year old skinhead in desperate need of friends. I like most hardcore/thrash bands. If you are in Lompoc, please write. Greye, PO Box 1383, Lompoc, CA 93438-1383.

ATTITUDE ADJUSTMENT 11-song demo "No More Mr Nice Guy" (15 track, record quality) and AA "Archives tape" (unreleased & live material, sound varies) both available now! Send $5 each p&h included or both for $9 or send one 60-minute tape & $2 p&h and get both. Send to AA HQ, 16025 Cambrian Dr, San Leandro, CA 94578. For booking call (415)278-7416.

UP FOR TRADE: Avengers 1st 45 ('crucifix' pic sleeve) & MDC Stains "John Wayne" (white pic sleeve). Wanted: Zero Boys 45 or Red Rockers 45. Call or write Generic, 16025 Cambrian Dr, San Leandro, CA 94578, (415)278-7416.

WANTED: One California and one Washington State driver's license. Mail to PO Box 992841, Seattle, WA 98199. Licenses from other states also welcome. Should be 4-eyed white male twins.

THE DESIGN in molecular structure detail is as follows: 3 1/2 layers of pale red goo. This is the interior.

WANTED: money (aka mula) from Toxic Shock, Flash, Southern Studios, Poison Idea, Systematic, Boogaloo, Enigma, Important, Your Flesh, Peter Davis, J.R., Norman Bates, Jeff Parker, Accused, Mike Vraney and numerous others. Pay up. You know who we are.

TO TOM PIG: "Fuck off and die!!!" Dave and Victor

AMERICANS FOR BUSH: Please note that the recent bulk mailing which was issued in regards our chosen Presidential candidate suffered a minor typographical error and should have read, "AMERICANS FORGET BUSH". We apologise for any misinterpretation that may have arisen through this error.

THREAT BY EXAMPLE: Words are images and images are words. Information and inspiration and an explanation of confrontation. A documentation of action and motivation. Black & white that isn't. Pressure Drop Press 001.

STIKKY would like the fact that weird nuns who buy eggs are boob farts to be known and you can confirm by sending 20¢ to: Stikky, 230 Rose Ct #25, Campbell, CA 95008.

TWO DRUM SETS for sale: 1) 4-piece Rogers kit (original D.R.I. kit $300 o.b.o.). 2) Slingerland 8-piece set collectors item. Super-Big $600 o.b.o. Call Eric (415) 956-0533 or (415)431-4705.

RECORDS WANTED: Deviated Instinct "Welcome To The Orgy" 7", Asta Kask "An Finns Det Hopp" 7", Gudon "Howling Communication" 7", Negazione "Tutti Pazzi" 7". Will pay reasonable prices or attempt to get tradeables (I live near lots of good record stores). John Scharpen, 10145 McLaren Pl, Cupertino, CA 95014.

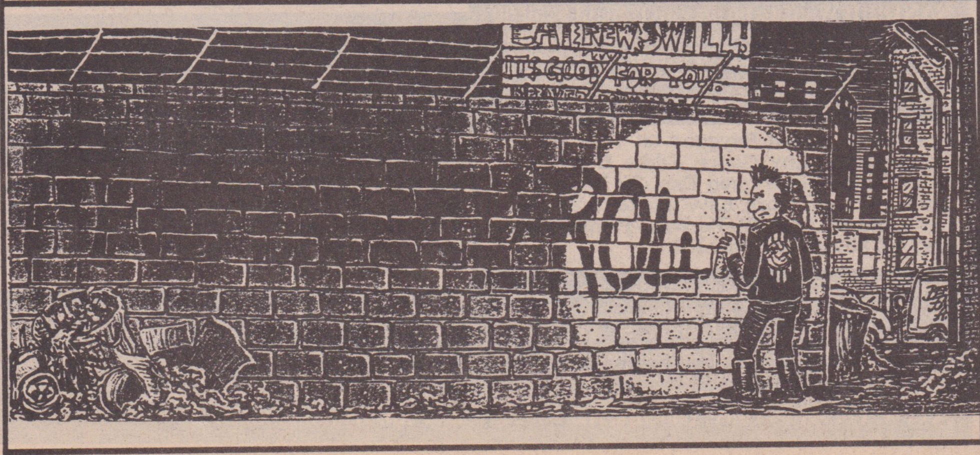
ROOTS REGGAE SHOW is what I do sometimes on KUSR 91.5FM and any punk and non-racist/non-fascist skin bands (like Nabat) that dabble in reggae can send their records and tapes to me. I promise no rip offs. Ken Wong Larch, 3314 Wolf ISU, Ames, Iowa 50013.

THE SMART PILLS address given in previous MRR tape reviews was not the correct one. What it is I don't know, but mine was listed and I know nothing about it. William of Maynooth/ England.

MRR would like to know if anybody has an opinion on the Top 15's we list in each issue. Should we keep running them or not? Let us know!!!

CONSPIRACIES, TRASH CULTURE, Cyberpunk, civil disobedience, pretentious graphics, subcultures, religious cults, fortean phenomenae, transnational corporate soap operas and more! Send $1.50 to Poppin' Zits, 1800 Market St #141, San Francisco, CA 94102. Excepting and paying for submitted matter.

CLASSIFIEDS are a cheap and effective way to get your zine or tape prices out to a lot of fucking readers !!!!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DREAMS OF TOMORROW is a 24-pg zine that combines good interviews with bands and prints socio-political articles and opinion. Issue #7 has Disorder, Dan, Atavistic and more. Send $1.75 to PO Box 91884, Long Beach, CA 90809.

WANTED: Cheap but functional color Poloroid camera, the type that shoots out those little square "family snapshot" things, you know? Anyhow, if anyone out there in the big old 35mm high-tec world has one available for sale, please get in touch with John Yates at (415)541 5303. Thanks.

ABSOLUTELY POOP is a new fanzine which needs contributors, artists, etc. No. 4 out soon, send 25¢ and stamp. Also into trading and penpals into Minutemen to Neurosis. Write Eggplant, 1550 Mann Dr, Pinole, CA 94564. Gilman R.I.P.

ANY PEOPLE WHO agree Tim Y is god please write. 2606 Reagan Ave, Virginia Beach, VA 23454.

TWISTED IMAGE zine has a new issue coming out in early October with the great responses to our questionairre: What keeps you sane in the 1980's? Also includes more on conspiracy theories. Back issues still available. Send $1 for 1 or $10 for all of them. 1630 University Ave #26, Berkeley, CA 94703.

TO ALL READERS: Anyone who wrote to Christ On Parade or Neurosis after April of this year at P.O. Box 793, San Francisco, CA. 94101 and has had their letter returned, please write again to the bands' new address: c/o Jo, 2124 Kittredge St. #44, Berkeley, CA. 94704. I apologize for any problems this may have

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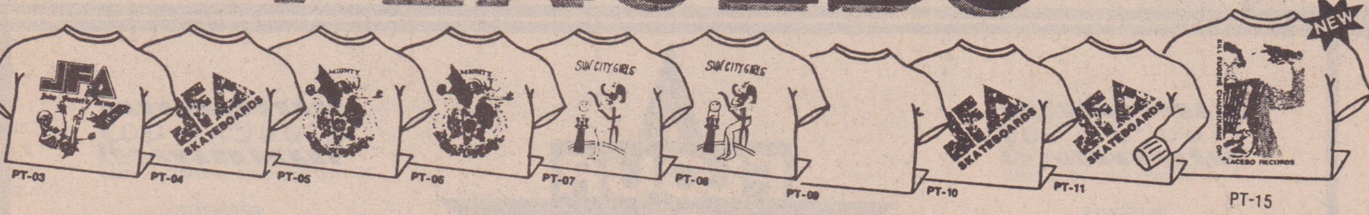
INCOHERENT-it's not just a state of mind, it's a magazine. Fiction, reviews, and punkture for a dollar and a stamp to: Incoherent Communications, 1800 Market St #141, San Francisco, CA 94102.

A NO RECORD DEAL: Consumerism at its best. Choose the Big Cartoon FREE Ride. Release the wallet for maximum release - remove the bills to pay off those Bills. A colorful guide to ready-made happiness through American Excess. Check the price tags on the body-bags and out of sight is out of mind and I don't mind if you don"t mind. Buy or Die. Pressure Drop Press 002.

AMERICAN PEACE TEST invites you to join in its effort to end the arms race by participating in "Reclaim The Test Site II". At the Nevada Test Site, April 7th-16th, 1989. Contact at: (702)731-9644 or Julie Baxter Jackson at: (415)321-5939.

HEIMAT LOS had the incorrect address given on the review of their EP in MRR issue #62. It should have read as follows: Auto Da Fé Records, 23 Rue Du M^{al} Joffre, 92700 Colombes, France.

PLACEBO



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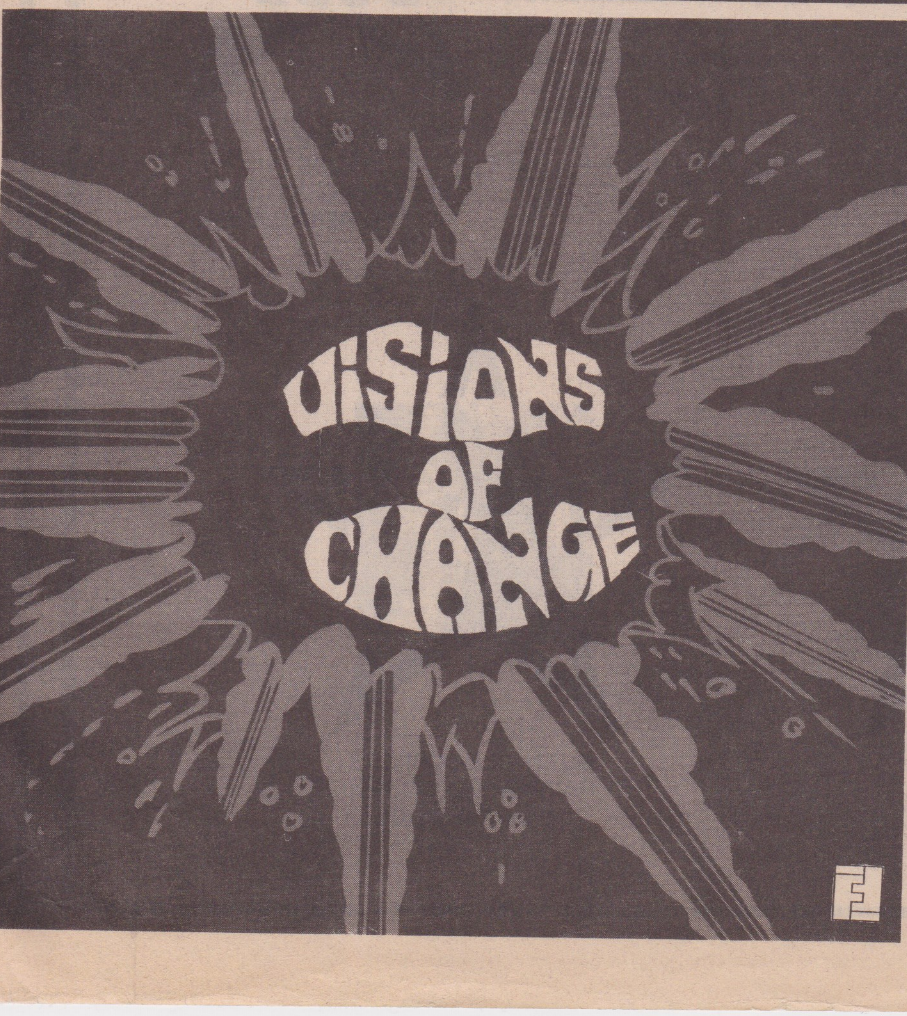

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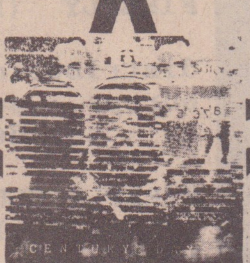

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